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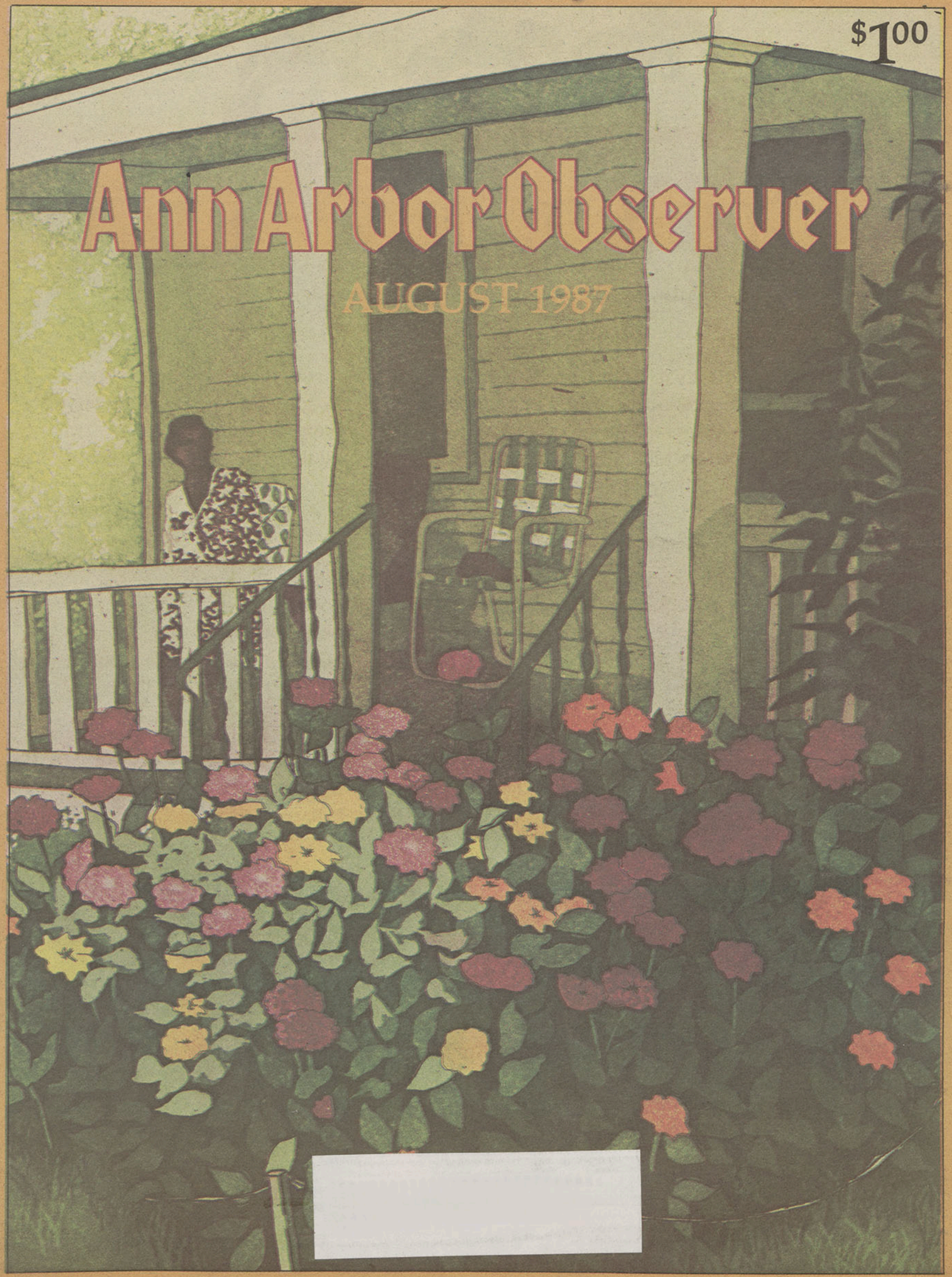
Ann Arbor Observer

AUGUST 1987



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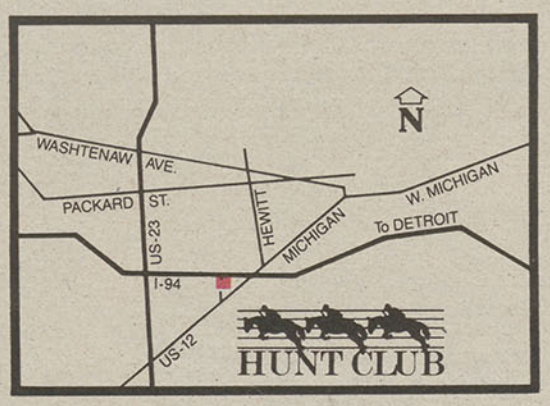
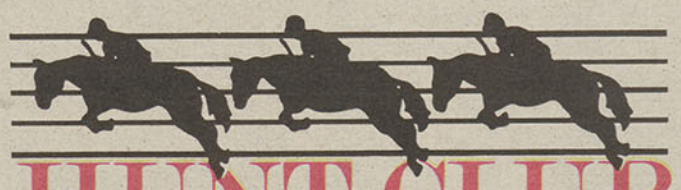


Hunt Club is located one-half mile south of I-94, off Michigan Avenue (US-12).



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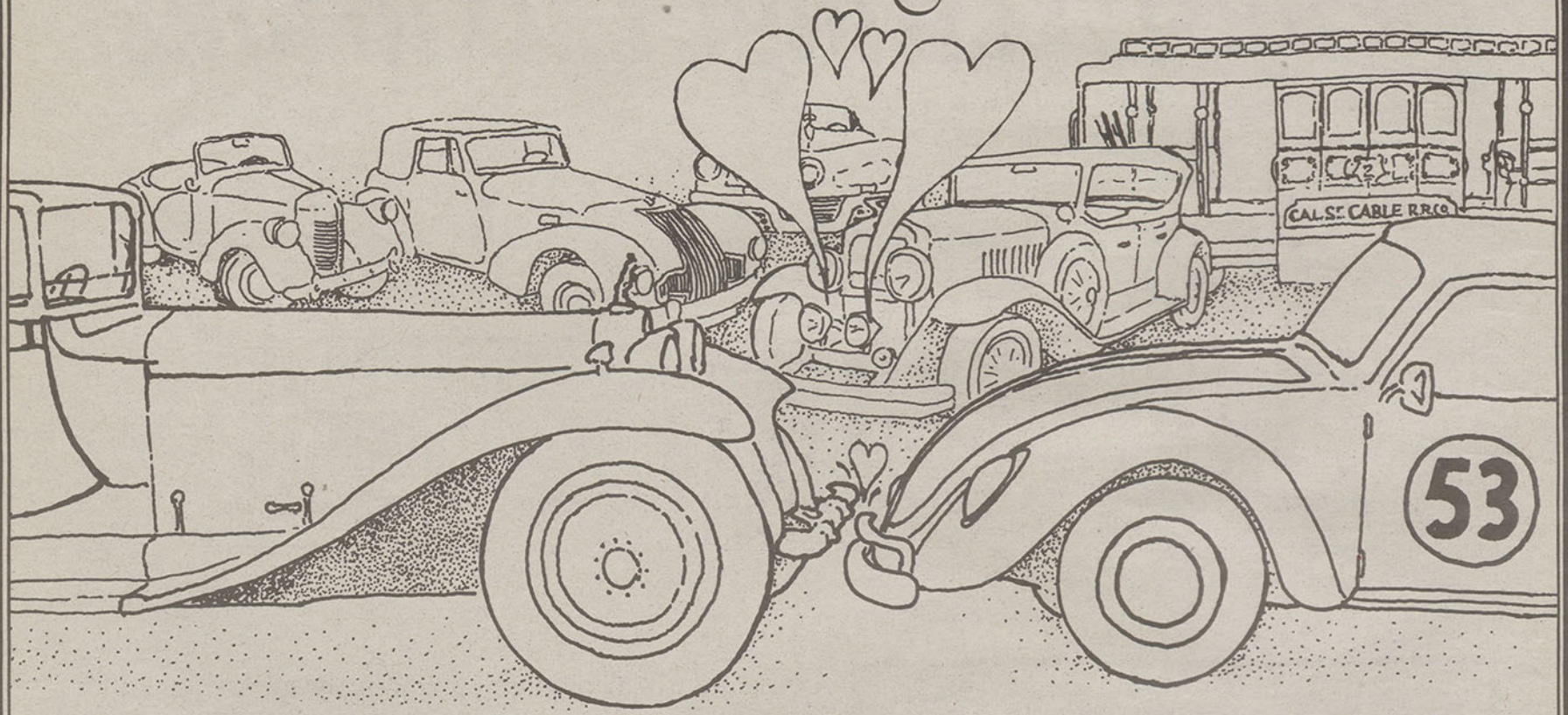

The 'Love Bug' and the famous Bugatti Royale have a lot in common.

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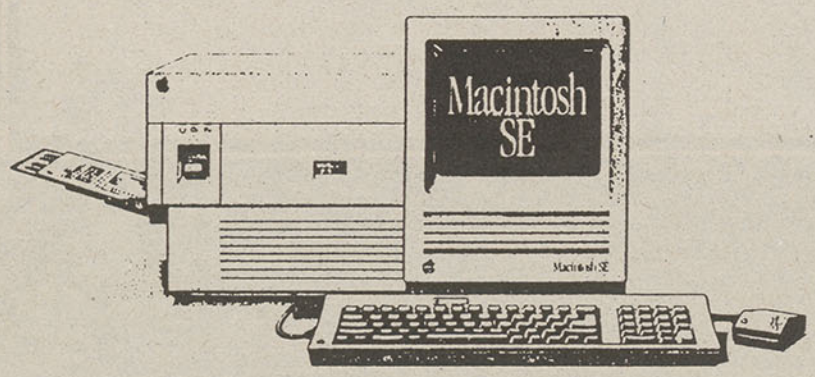

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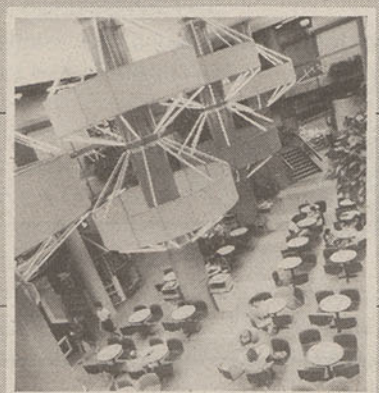
AUGUST 1987 VOL. 11, NO. 12

p. 17



p. 27

p. 39

p. 57

p. 57

Cover: *"Zinnias in Front" (garden on Detroit Street). Multicolor etching by Laura Strowe.*

9 Around Town

11 Ann Arbor Crime

13 Ann Arborites
Tailor Max Aupperle — *Eve Silberman*

17 The Softball Culture — *Peter Tiernan*
Ann Arbor's city softball program is one of the most successful in the nation, thanks to an egalitarian style that lets everyone from semi-pro fastballers to principled dilettantes enjoy the game at their own level.

27 What Went Wrong at Tally Hall? — *Elizabeth S. Brater*
The mall on Liberty Street was the painstakingly planned fruit of a public/private collaboration. It ended up so tacky and unpopular that after barely a year in operation, its developers are going after a new look, new tenants, and even a new name.

39 The Choirmaster — *Craig T. Smith*
When the young Donald Bryant sang on Major Bowes's Amateur Hour in the Thirties, all of Fredericktown, Ohio, stopped to listen. Today, the conductor, pianist, and composer puts Ann Arborites on stage with the world's finest orchestras.

46 Classifieds

51 The Pick of the Flicks — *Patrick Murphy*
Short reviews of movies showing on and around the U-M campus in August, including the psychological thriller "Gaslight" and the star-studded "Grand Hotel."

53 Music and Dancing at Nightspots

57 Events for August — *John Hinchey*
Plays and musicals from a pair of tent-based summer repertory theaters, including "Little Mary Sunshine" at Domino's Farms and the Rosier Players' "The Texas Trail" at Cobblestone Farm . . . the Silent Film Society's Summer Festival . . . the National Veterans Wheelchair Games, featuring everything from table tennis to a motorized wheelchair slalom . . . the Ninth Ypsi Heritage Festival . . . "As Is," the award-winning drama about AIDS . . . a midwestern conclave of jugglers . . . the German Park picnic . . . and much more!

77 Changes — *Lois Kane*
Jim Hurd's bike museum moves to a Main Street loft . . . Kresge's closes after nearly fifty years . . . Hawaiian takeout comes to Kerrytown . . . and the closings of Riccard Fabrics and the Palm Tree.

83 Restaurants — *Annette Churchill*
The Real Seafood Company

86 Then & Now — *Mary Hunt*
William Maynard's grand estate

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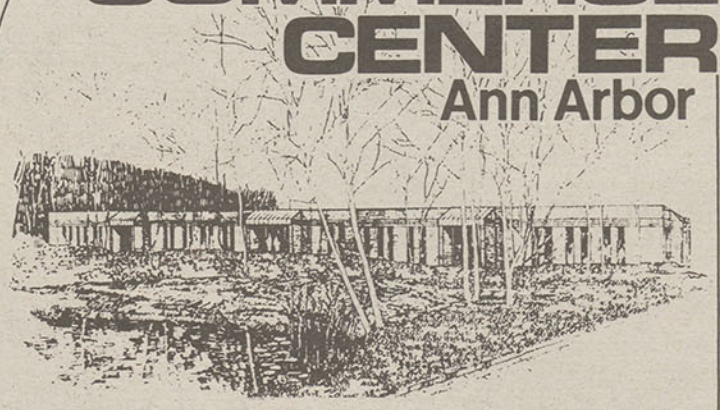

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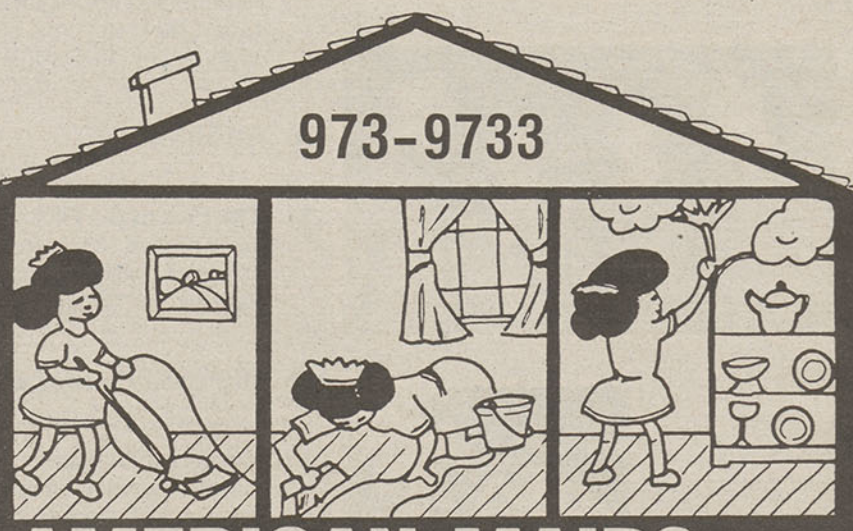

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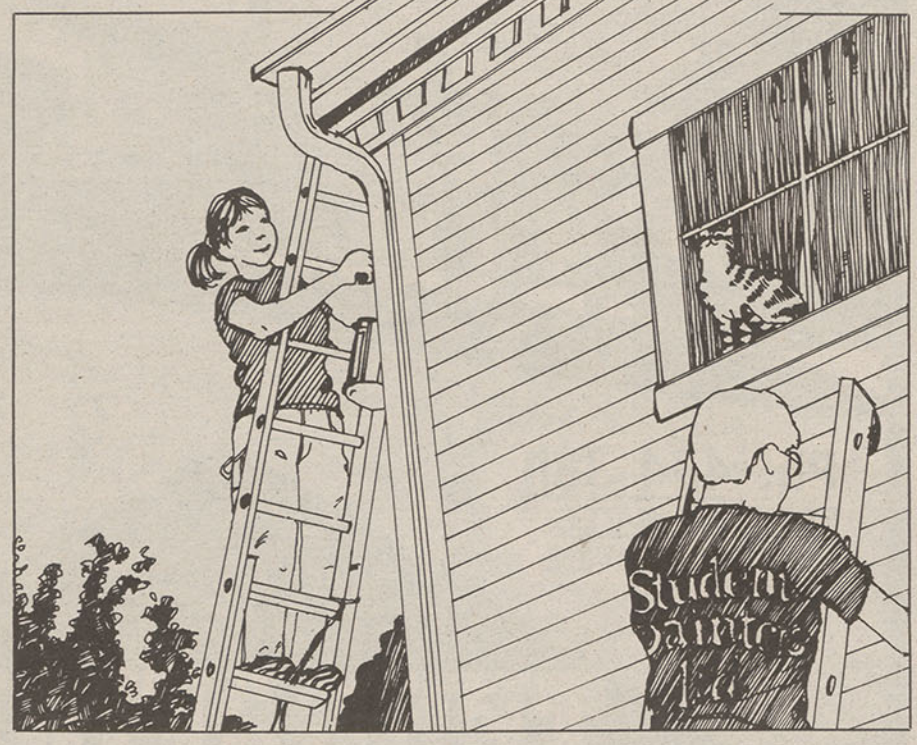
Student Painters, Ltd.

Suspiciously slick marketing strikes a summer institution.



One of Ann Arbor's sure signs of summer is answering your doorbell to find a casually dressed young man or woman who informs you that he or she is a college student painting houses to earn money for school.

We've lived in two houses in Ann Arbor and had those houses painted several times by students. We liked our student painters. We liked their free spirits, their independence, and we also liked the quality of their work. We even liked the paint-splattered shorts and shirts they wore. Which partly accounts for our surprise when recently our doorbell was rung by a young man in neatly pressed shorts and a spotless red T-shirt with the following emblazoned on it:

Triple 'A'
STUDENT
PAINTERS
ltd.

He handed us a slickly printed flier with a phone number on it. We deep-sixed it immediately. Printed fliers, T-shirt advertising. Student painters indeed!

Soon, however, on early morning walks we spotted slick red signs flowering in front of houses on our route:

Triple 'A'
STUDENT PAINTERS ltd.
1-800-543-3792

Now they had gone too far. An 800 number. What kind of a scam was this? We decided to find out, and one warm May morning we rang the doorbell of a house on Shadford Road that had one of the red signs planted in front of it.

The lady who answered the door told us, "Yes, the student painters are here now. They're working in back."

Did she think they were really students? we asked skeptically.

"Yes, they're students," she said, "and they're darling."

Just as we were about to go round back to see for ourselves, a small pickup with one of the slick red signs on it pulled up, and a young blond man with a friendly face got out. He looked about seventeen. He was wearing the Student Painters red T-shirt. He introduced himself as Heath Downey. "I have the franchise for the Ann Arbor-Ypsilanti area," he explained.

Franchise?

He smiled. "Yes. The company started in Toronto seven years ago. I'd been painting houses on my own for a couple of summers. I heard about Student Painters at the U-M Job Fair. I applied for a manager's job and was accepted as a franchisee. I went to Toronto for a crash course in management and learned about advertising, customer relations, estimating jobs, managing employees, workmen's comp, liability insurance. Student Painters supplies the yard signs, door fliers, posters, T-shirts, and painters' pants—our uniforms. All our employees must wear the uniform." According to Downey, this is the company's first year in the Ann Arbor-Ypsilanti area.

We asked Downey what he had to pay for the franchise.

"Nothing," he said. "I pay a royalty on every job to the main office in Toronto. The head office for Michigan is in Mount Clemens. That's who you're talking to when you call the 800 number. I have twelve employees who work in four-man crews. Each crew has a foreman."

"Wait a second," we asked. "Are *you* a student?"

He looked mildly surprised. "Yes. I'm a sophomore in the Residential College at the U of M. I'm from Whitehouse, Ohio. I'm nineteen years old. I'm also in the marching band."

We'd never met a franchisee that young. We still harbored doubts. What about his employees? Were they students?

He nodded vigorously. "They're all U of M undergraduates."

How did he get hold of them?

"I recruited them through an ad in the *Michigan Daily*."

Could these "students" be interviewed?

"Sure. They're out back."

We followed Heath Downey to the back of the house. At the top of a long ladder was an attractive and sweating young woman. She was applying paint with a long-handled brush. Nearby, on a small side roof, a thin young man with longish brown hair was painting with a short brush. Inside the garage, a third person was painting storm windows. All three wore red Student Painters T-shirts, but unlike Downey the franchisee, they had their shirts on backward.

"Why are you wearing your shirts backward?" we asked.

"So people can read the name when we're painting," the young woman said.

"Are you really a student?"

"Yes," she said.

"Where?"

"The University of Michigan."

"What's your name?"

"My real name is Dina, though everyone calls me Mara."

We asked her what she studied at Michigan.

"Art and women's studies," she said, wiping her forehead with her sleeve and brushing her hair back with a continuation of that motion.

"What about you?" we shouted to the thin young man.

"My name's Michael Glarum," he called down politely. "I'm a junior. Majoring in film."

At that point our ground-to-roof interview was interrupted by the lady of the house, who brought out a tray of soft drinks for the student painters.

"Classic Coke," she announced.

While the two climbed down, we spoke with a serious, heavyset young man painting storm windows in the cool of the garage. Not surprisingly, he turned out to be the foreman of this particular crew. His name was Richard Runowski. He was twenty-two years old, from South Haven, and a senior in electrical engineering at Michigan.

"Is this a good job?" we asked all of them.

"I'm doing it for money for school," said Runowski the foreman.

"What do you make an hour?"

"Six-fifty."

We looked questioningly at Glarum, who turned out to be from Morristown, New Jersey. He shook his head. "Four-fifty an hour. But we get paid by the job. It's supposed to average out to that, *if* the job is estimated right."

He looked meaningfully at Downey, the nineteen-year-old franchisee, manager, and estimator. It was clear Glarum was not intimidated by the big boss.

Mara, who comes from Barrington, Rhode Island, was even less intimidated by Downey's presence. "I don't know if it's a good job yet. I haven't got my first paycheck. But I can tell you one thing: it's hot up there."

It was clear our doubts were unfounded. Student Painters ltd., 800 number, slick brochures, red T-shirts, management training, and all, is composed of genuine students.

Student painting, we are happy to report, is alive and well and continues to be one of Ann Arbor's surest signs of summer.

Letters

Forest Hill discourages frisbees.

Mrs. Roscoe Flack, who with her husband manages Forest Hill Cemetery on Observatory, wants to stress emphatically that they don't condone frisbee golf (Around Town, July). "It's posted right at the entrance that sports of any kind are forbidden in the cemetery," she pointed out in a phone call. Staff members are under orders to confront golfers, and the Flacks have asked both the Ann Arbor police and Nichols Arboretum caretaker Gil Yeager to help control games overflowing from the Arb. "We don't want to lock this cemetery up, but it's a real problem, having students use this like a park," Mrs. Flack explained.

Milt Moore

Street Art Fair coordinator Susan Froelich, in the office last month to deliver some slides, gently pointed out that we gave the wrong name for art fair stalwart Karen Moore's father (The Instant City, July). It's Milt Moore. ■

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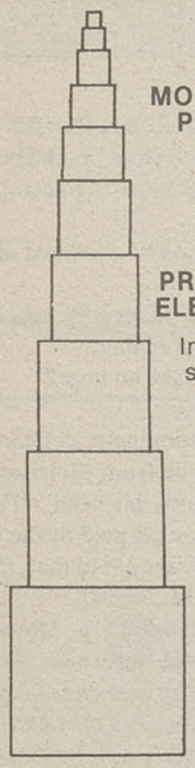

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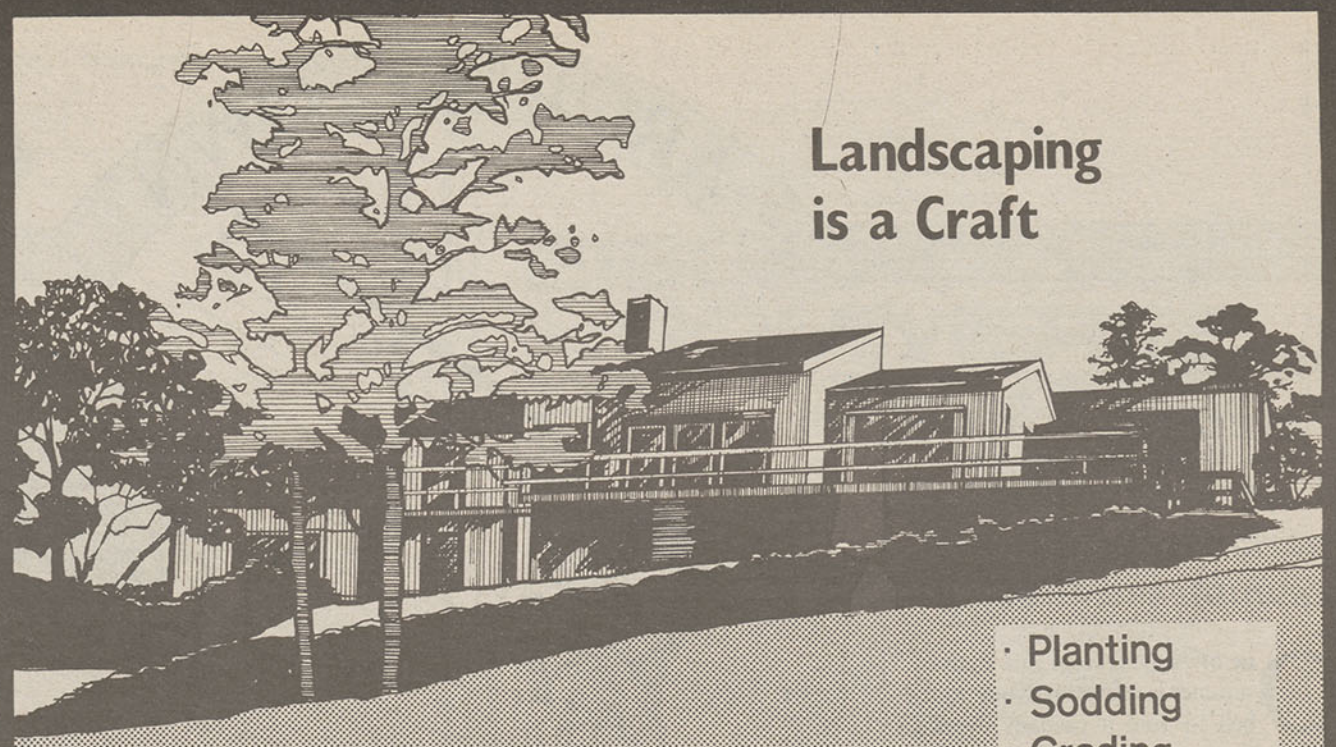

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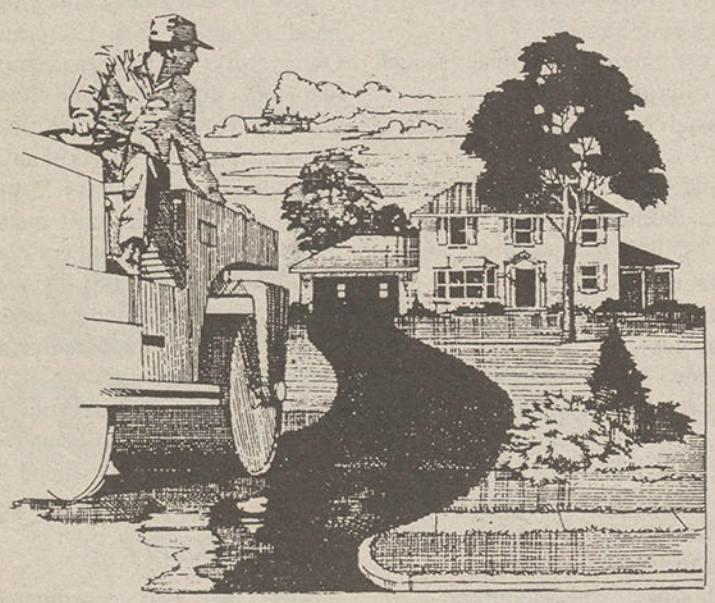

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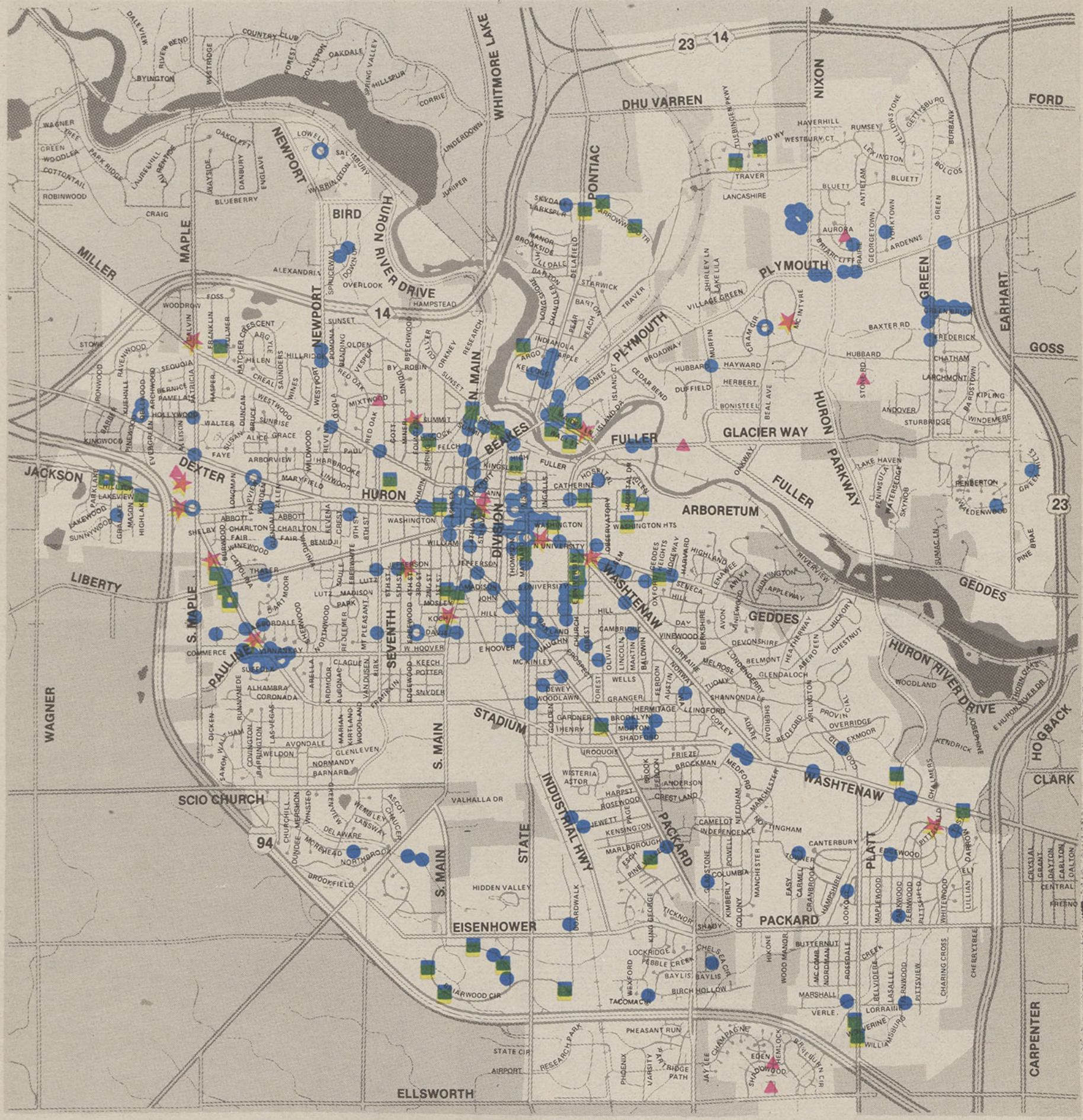

KEY

- Burglary
- Attempted Burglary
- Sexual Assault
- Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during June. The map shows the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies (including both strong-arm and armed robbery). If you have information about any of these crimes, please call Neighborhood Watch at 994–2837 (Mon.–Fri. 9 a.m.–4 p.m.) or the anonymous 24-hour tip line at 996–3199.

JUNE CRIME TOTALS

(includes attempts)

	1987	1986
Burglaries	179	159
Sexual Assaults	8	17
Vehicle Thefts	46	55
Robberies	15	16

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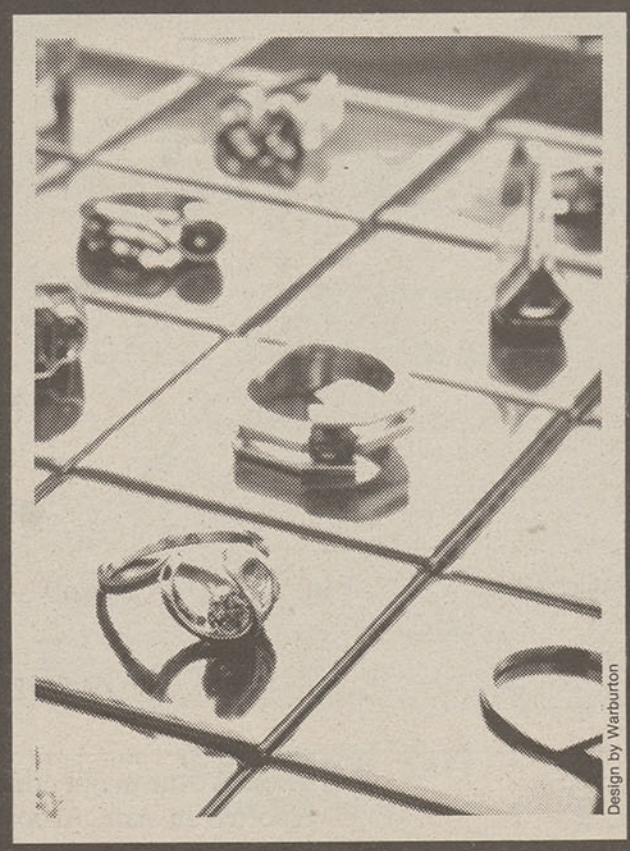

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Custom tailor Max Aupperle

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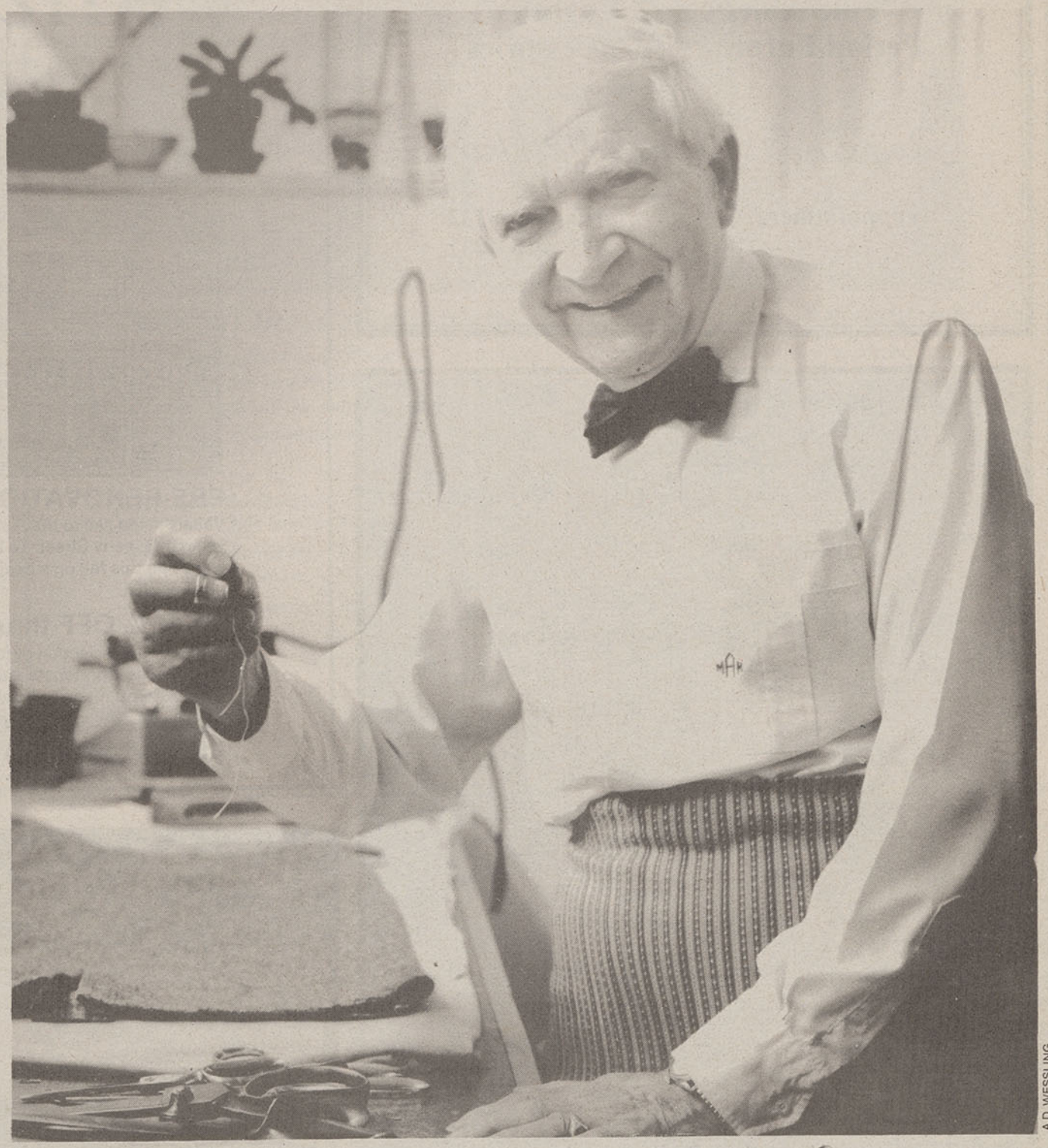

A.D. WESSLING

Max Aupperle, seventy-nine, custom tailor in Ann Arbor since 1936, answers a phone caller, sounding a bit incredulous. "Am I still working?" he repeats in his German-flavored English. "I have a thimble on my finger right now!"

In the basement studio of his Oakland Street house, the short, stooped Aupperle bends over a brown paper pattern pinned to a long piece of navy wool. With his pink-tinged cheeks, baby-fine platinum hair, and eyebrows as thick as cake frosting, he looks as if he just stepped out of a shop in a village on the Rhine. His formal, slightly old-fashioned clothes—dark print bow tie, blue broadcloth shirt with cuff links, gray pin-striped pants—are offset by his work apron, a scrap of brown fabric.

"The first thing you have to be able to do is draft the design," Aupperle says, gesturing at the future suit jacket. "That is a profession in itself. It has to go around the body somewhere. The main thing is the human body is never perfect." He looks again at the cloth. "Now, this man has high hips. He has low shoulders." Aupperle's voice rises. "And many people don't give a doggone about how a suit fits! When I go to church on Sunday and see some of the misfits—I feel I might as well have stayed at home!"

But Aupperle doesn't have much time to fret over the dearth of careful dressers. Although custom tailoring has been a receding art for years, Aupperle stays busy sewing, scissoring, and styling for those Ann Arborites with healthy pocketbooks and a taste for quality. Formerly head of custom tailoring at Wild's, Aupperle went on his own in 1964 when the men's clothing store closed its once thriving department. His studio remains very much a one-man show, although outside seamstresses (including former students) do much of the time-consuming hand sewing, like buttonholes, interfacings, and linings. Aupperle's wife, Hedwig, also helps—Aupperle describes her as "the best ripper in the state of Michigan." He has worked with the same pants maker, Gottlob Schumacher, since his days at Wild's.

Aupperle starts work at 6:00 a.m. and finishes at 5:00 p.m. Two or three evenings a week, he teaches advanced tailoring to students, some of whom drive in from as far as Jackson and Monroe so that they can learn from a master. "He is an artist in what he does," says student Maryann May. "He's not just somebody who puts clothes together."

To students and customers, Aupperle embodies old-fashioned pride in craftsmanship in an age of assembly-line indifference. Locally, he is one of only two independent tailors (Andy Arslanian is the other) who will literally do a start-to-finish job, cutting the pattern themselves. (This is costlier than the more common made-to-measure suit, for which a tailor simply takes the measurements. The actual cutting and construction is done at a wholesale tailoring outfit.) "His standards are extremely high," says retired Chrysler executive George Huebner, a longtime customer for whom Aupperle has tailored everything from suits to sports jackets to a tuxedo.

Tact and diplomacy have also helped Aupperle maintain a following. "You have plenty of company," he soothes clients facing the moment of truth about their expanding waistlines.

Aupperle was fifteen when he apprenticed in his father's tailoring shop in a small town near Stuttgart in what is now West Germany. Disconcerted by the rising militarism (he recalls his schoolmates practicing drills in the fields with broomsticks), he moved to the United States in 1926, when he was eighteen. (His parents and four younger brothers and sisters followed a few years later.) Aupperle practiced tailoring in towns in New York State and also studied clothing design in Manhattan. In the thick of the Depression, tailoring jobs were scarce. Laid off from a Syracuse tailoring shop, Aupperle eked out a living as a free-lance coat maker. He is proud that he weathered the Depression without charity or government assistance. A strong-minded traditional conservative, he takes a hard line on both welfare and unemployment compensation. "Let them work," he says.

Aupperle and his wife (whom he has known from childhood) came to Ann Arbor in 1936 after he learned of an opening at Wild's. As head of a busy, five-person tailoring department, Aupperle measured and ministered to Ann Arbor's movers and shakers who could afford the $40 to $60 a custom tailored suit cost in the late Thirties. (It costs $500 and up for a comparable made-from-scratch suit today.) Aupperle's customers included former U-M president Alexander Ruthven—"a very nice fellow," he says approvingly. There was also William Revelli, longtime director of the U-M Marching Band, for whom Aupperle made one of his most difficult creations—a full-dress white suit with tails. Former Ann Arbor mayor Bill Brown and several U-M regents and deans were also among Aupperle's regulars.

"One very tough customer was Dean [Marcus] Ward of the dental school," he says. "Talk about vanity! Everything had to be just so." Aupperle inherited the demanding dean because another Wild's tailor simply couldn't get along with him.

Aupperle's parallel career as a master teacher of tailoring began, quite casually,

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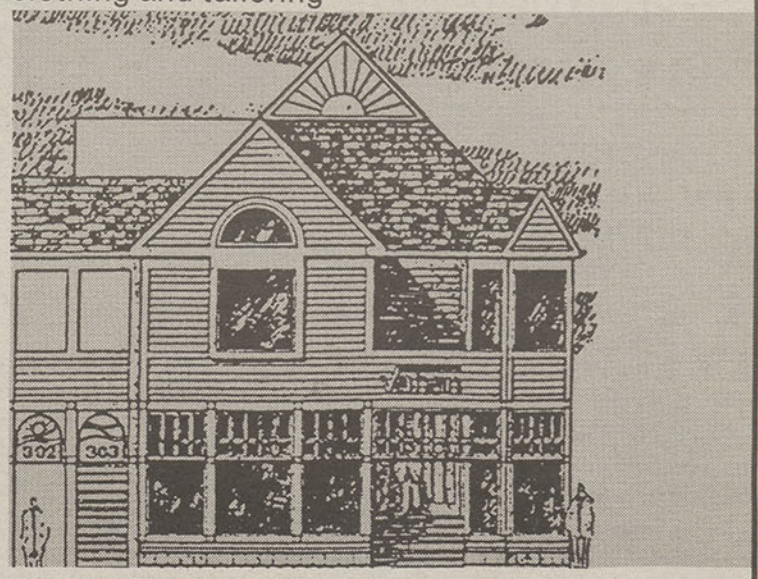

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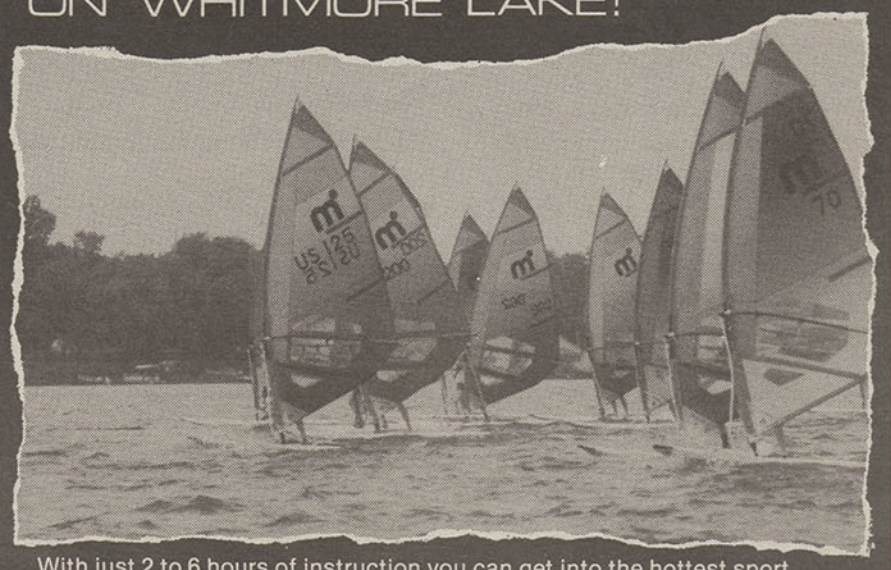

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in 1946. Wild's didn't have enough tailoring help to cope with the flood of returning GI's, so Aupperle began teaching evenings in the Ann Arbor public schools in the hope of scrounging up some help. That was the start of a thirty-two-year engagement, with Aupperle giving up his beloved violin playing in the Ann Arbor Symphony to make time for classes. He was a stern teacher who demanded a lot of his students. At one point, to find out how he could improve his teaching, Aupperle had his wife attend incognito. He learned that a few students were so unnerved by his high standards that they cried after class. "I was too hard," he says now. But he also notes proudly that very few ever dropped out. His reputation was such that after he stopped teaching at Pioneer High in 1978, people who had heard about the classes asked if they could continue learning in his home.

Aupperle's Americanization has included sending all three of his children to the University of Michigan (two now live in Ann Arbor) and making his neatly dressed presence felt in the local Republican party and the Chamber of Commerce. But his happiest hours are spent in his studio, where he does his work and where his students gather.

One recent Tuesday evening, students spread out their garments on the long worktable that dominates one room of Aupperle's studio. The larger outside room contains mirrors, stacks of swatches, and mannequins, one of which wears a dark blue cashmere coat with a blue ribbon pinned to it—Aupperle's most recent award from the Custom Tailors and Designers Association of America. The mood in the studio is relaxed. "I didn't press it like you said," one student tells him, apologetically showing what will be a sports coat for her husband. Aupperle shakes his head in mock reproval. He alternates between helping his students and working on his own projects—cutting a piece of interfacing with heavy-veined, confident hands, pressing a shoulder seam with a casualness that makes it look easy.

Aupperle moves over to where Michael Coleman, the one man in the class, is bent over a skirt made of handwoven fabric. "Let me tell you something about the darts," Aupperle says, finger pointing. Coleman listens intently as Aupperle explains the intricacies of constructing the waist of a skirt. In his late thirties, Coleman has studied with Aupperle for seven years. He works at the Ford plant in Ypsilanti during the days and sews at night. Recently, to Aupperle's pleasure, Coleman taught a night class of his own in Ypsilanti.

Aupperle has encouraged Coleman to move into tailoring full-time. He would like Coleman, or someone like him, to start taking over his work. "Someday," he says matter-of-factly, "I will have to stop." Aupperle draws contentment from knowing he has shared an age-old craft. "I teach," he says emphatically, "to pass on my knowledge to somebody who is willing to learn."

—Eve Silberman

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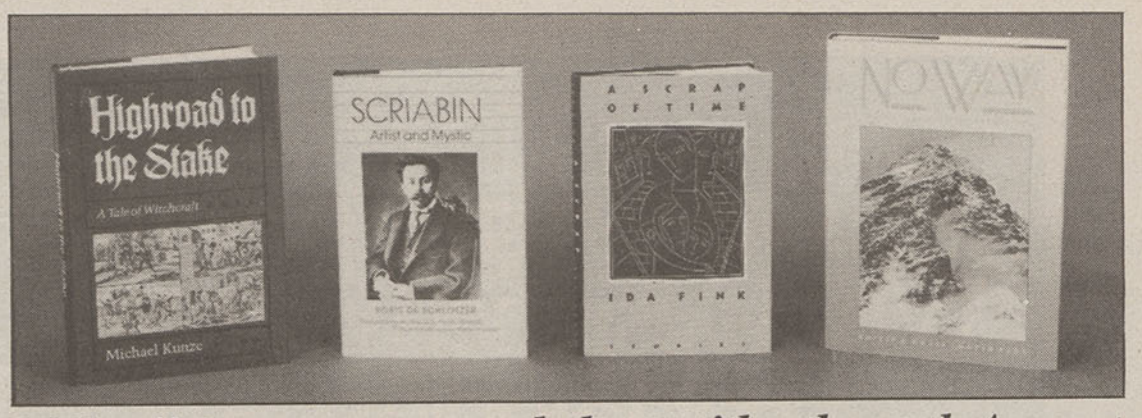

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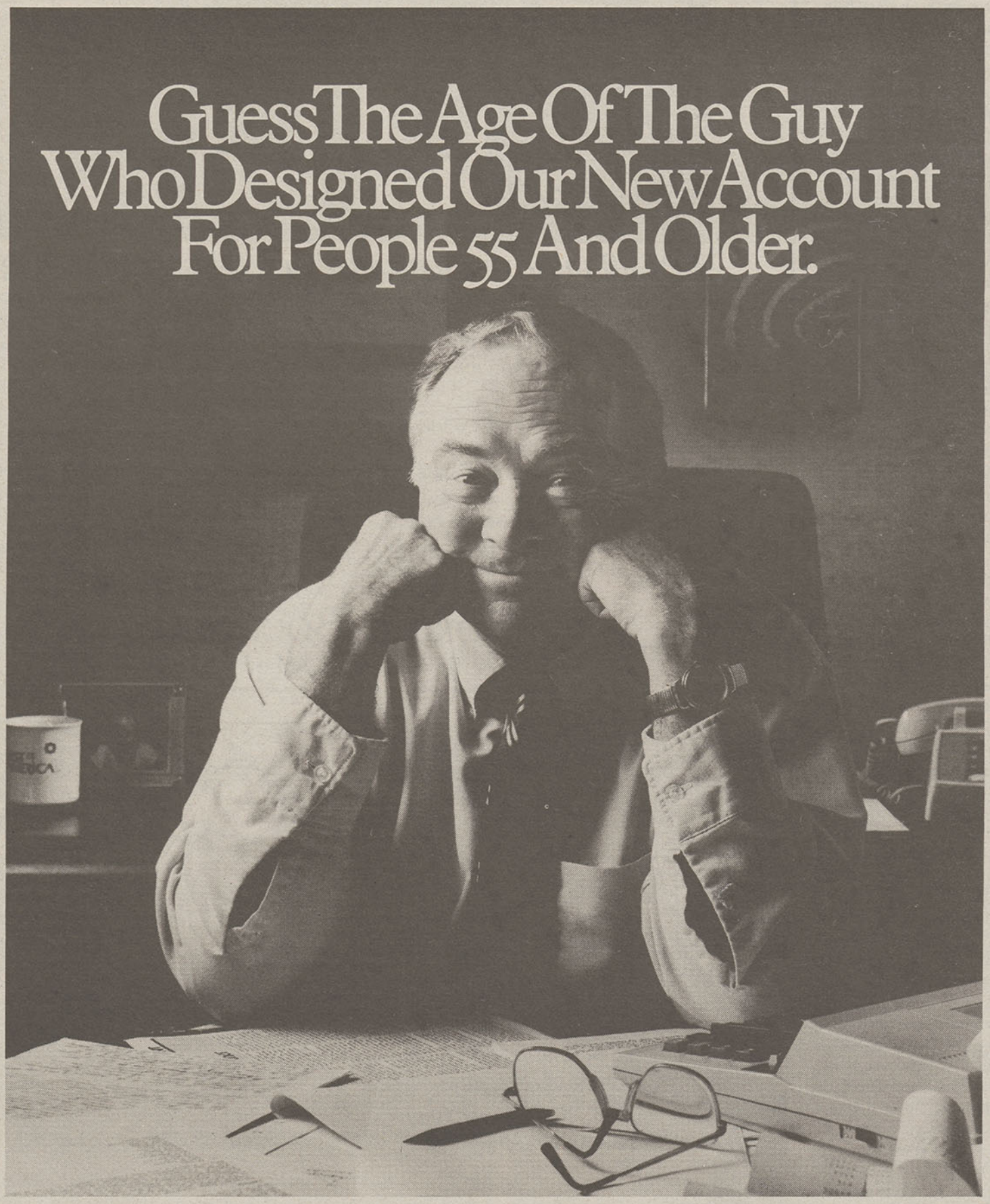

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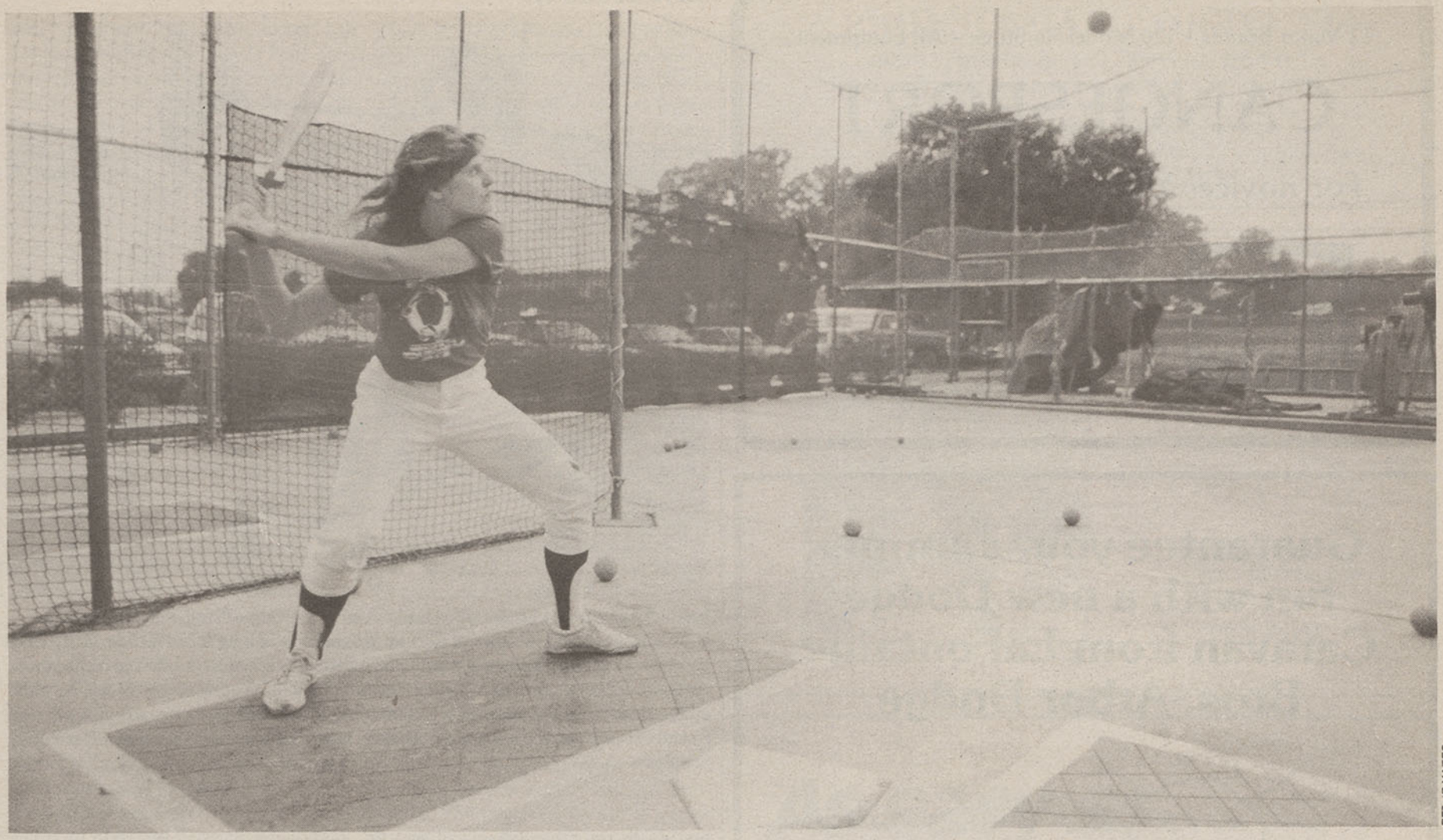

PETER YATES

The Softball Culture

A thousand people a night play organized softball in Ann Arbor. To many of them, the socializing is as important as the score.

By PETER TIERNAN

The starting time for tonight's first round of softball games at Vets' Park is over an hour away, but already there is a crowd of players outside the batting cage. Four batters square off against the mechanical pitchers, while a dozen more await their turns. At one of the slow-pitch machines, a slender woman with glasses, who looks like she'd be more at home in a library, is having trouble, squibbing pitch after pitch off the end of her bat. Three of her teammates offer encouragement from behind the backstop, but the woman is clearly over-matched.

"Can someone else hit now?" she pleads over the whirring of the machines. "I'm getting a little tired."

"Come on, Jane," one of her friends urges, "one more good one."

"Yeah," another joins in, "kill this next one! Get mad!"

Jane sighs, presses her batting helmet more firmly on her head, and steps back in. "I'm not going to have anything left for the game," she mutters. But this time she connects. It's only a soft liner, but her teammates cheer as if it were a key ninth-inning hit.

This may be the first triumph of the evening in the Ann Arbor city softball leagues, but it certainly won't be the last. By the time they shut off the lights tonight, nearly three hundred players, representing twenty-four teams, will have competed on the four diamonds at Vets' Park. Over twice that number will have played on another forty fields scattered across the city. And this is just one night. Tomorrow the fields will have been relined, the lights will go on again, and over one thousand more players will get their chance to drive in a key run or make a spectacular catch.

There are 460 adult teams playing softball in the various city leagues. Another 140 teams play in the U-M's "Michigan Classics" program. In all, over 8,000 people have signed up to play softball in Ann Arbor this summer. For the city, which charges players between $20 and $40 to play in their leagues, that amounts to nearly $200,000 in income, which gets channeled back into the program to pay for staff salaries, umpiring fees, and various equipment, including 5,400 softballs. The money is also used to purchase trophies for all the members of teams that win their divisions and leagues—no small expense, considering that there are nineteen leagues, some of which have ten divisions.

Awarding trophies is just the kind of gesture that has made the Ann Arbor softball program one of the nation's most successful. Unlike programs in many other cities, which make few, if any, provisions for the diversity of talent among their participants, the Ann Arbor leagues have been structured to give all teams, from the

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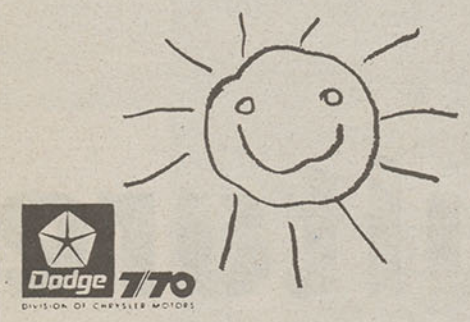

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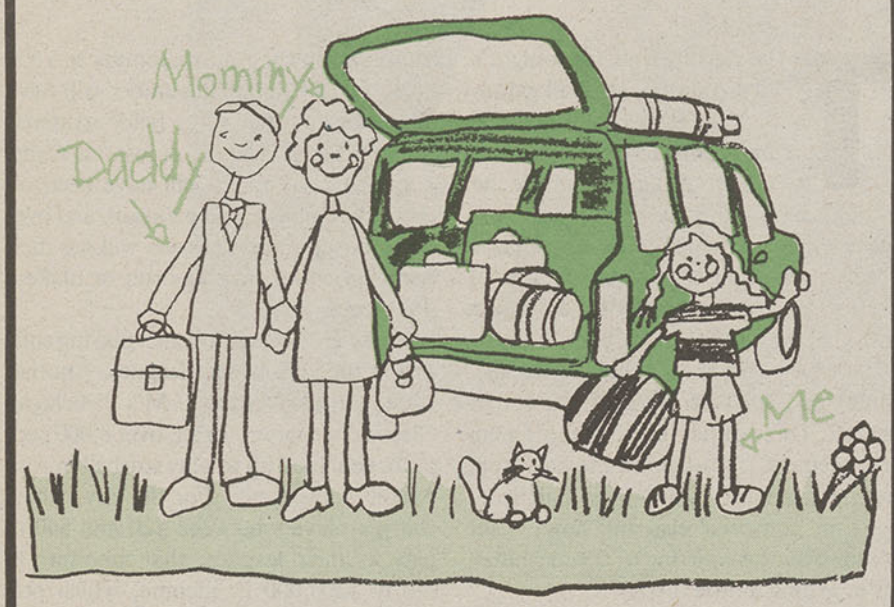

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PETER YATES

Softball as extended family: the Habs began as a group of students playing in the U-M's now-defunct intramural hockey program, switching to softball in 1977. Third basewoman Quinta Vreede is nearing an unofficial record as the first player in the Ann Arbor city leagues to complete one hundred consecutive games. When he's not on the field, team manager George Fulton is a U-M economics researcher who recently co-authored a book with his dissertation advisor, U-M president Harold Shapiro.

best to the most bumbling, a chance to compete and excel at their own level.

It hasn't always been this way. Organized softball in Ann Arbor dates back to the Civil War, but for its first century only those brave souls who were willing to stand in against seventy-mile-an-hour fastballs played the game. Then, in 1969, the city added its first slow-pitch league. After that, pitchers started floating the balls toward the plate in lazy arcs, and anyone who could get the bat off his shoulder was able to play. Even the fast-pitch batters found these fat, helpless pitches tantalizing enough to switch leagues.

In its first year of existence, the slow-pitch league consisted of only ten men's teams. In the next year, this number more than doubled and a women's league was added. By 1977, when the first sexually integrated co-rec softball league was formed, well over one hundred teams were playing slow pitch.

Not surprisingly, the rise coincided with the growing national obsession with fitness. The fact that anybody could play slow pitch made the game an ideal way to get exercise and have fun at the same time. Most of the growth in the Ann Arbor program came not in the more advanced leagues but in the lower ones, where recreation was stressed over competition.

The character of the town probably does more to explain the popularity of the Ann Arbor city softball leagues than anything else. With so many people moving in such varied social circles, the community generates many potential teams. Softball has succeeded in attracting many of these groups simply because the Ann Arbor Recreation Department has done everything possible to ensure that every team can play its own distinctive brand of ball. And in Ann Arbor, the styles can certainly be distinctive. Sitting in on a few games at Vets' Park will convince anyone of that.

Tonight's first game at diamond #3 is a National Co-Rec League battle between the employees of Glacier Hills retirement home and a team called the Habs, and it has drawn a larger-than-usual crowd. All told, forty-eight people have interrupted their dinner hours to see the game. This high turnout (by softball standards) is very likely the result of all the media interest the match-up has generated. The game is being televised on the Ann Arbor cable station as the Softball Game of the Week. The camerawoman and the two play-by-play announcers have set up their equipment down the first base line.

TV producer Brookes Stair, by day a bookkeeper at the Pantree, has decided to televise this particular game partly because she used to wait on Habs general manager George Fulton almost every day. ("Eggs over medium, hash browns, and toast," she rattles off mechanically.) Another reason for the publicity is the considerable historical significance that distinguishes the Habs in the co-rec leagues. They were the first team ever to sign up for co-rec play in Ann Arbor. Fulton helped persuade the city to form the twelve-team league in 1977. Now, ten years later, 154 teams play co-rec ball, and the city has even had to turn away some entries due to lack of facilities.

The Habs were originally an entry in the U-M's now-defunct intramural hockey program. When they began playing softball, they never bothered to change their team name, which is actually a nickname for the National Hockey League's Mon-

treal Canadiens. The team's nucleus has remained surprisingly intact, with only three changes in the last five years. This season, team member Quinta Vreede will play in her hundredth consecutive game—an unofficial city league record. The Habs' stability is not so much a reflection of their success in the standings as it is a testimony to the strength of their friendships. The walrus-mustached Fulton is obviously prepared for all the media hype. "We've had good years and bad years," he says eagerly, "but the important thing is that we've stayed together."

"When we first started playing," teammate Joan Hellmann adds, "most of us were in school together. Now we're watching each other's children grow up." She points over behind the stands, where several Habs players partake in the sometimes more strenuous game of entertaining their kids. "We hang around a few more years," she smiles, "and they'll be playing with us."

By the fourth inning, it becomes painfully apparent that the game has not been the best choice for television. With a flurry of hits and lucky breaks, the Habs find themselves trouncing Glacier Hills, 17-2. Despite the score, the team's leaders remain primarily committed to having a good time. Field manager Art Schwartz provides his teammates with a sterling example of this laid-back brand of play when, after a hit, he cruises into third standing up, barely ahead of the outfielder's throw. A slide clearly would have made the outcome of the play more certain, but as Hellmann says, with evident admiration, "Art doesn't slide. We have pictures of the one time it happened." Fulton also seems content with his team's low-key approach. The Habs have won several championships, but have never moved up into the more competitive City League. When asked why, Fulton shrugs. "We like it here. They're pretty cutthroat up there."

The Habs aren't the only team determined not to try too hard. The Philistines of the Co-Rec Municipal League, for instance, make it their mission to deflate the competitive tension that can sometimes creep into a game. In their own strange way, they try to let opponents know right up front that they're in for a grueling non-struggle. In small white lettering on electric pink T-shirts, the team jerseys describe a Philistine as "one who is annoyingly indifferent to artistic and cultural values." Nobody on the team is quite sure how this relates to softball—but that's just fine with them.

Their record this year? "I haven't the faintest idea what the standings are!" replies team member Marcia Jablonski, shocked at the question. "We're interested in more important things." Once, when they played their division leaders, the Philistines took the field wearing Groucho Marx masks. Another time, they ran into a team of particularly "macho men," as Jablonski puts it, so the Philistine women held up numbered cards rating their opponents' backsides each time one of them came to bat. "That brought them down in a hurry," Jablonski laughs mischievously. "They couldn't take it seriously after that."

There are teams for whom softball is deadly serious business. The Bob Ferri Softball Club provides one of the more dramatic examples of the win-at-all-costs mentality. Ferri, a self-employed landscaper and a hard-boiled, thirty-nine-year veteran of the Ann Arbor softball circuit, sponsors three different teams—two in the city-sponsored leagues and one in the U-M's Michigan Classics—and plays on all of them. Every week of the season, his teams compete in doubleheaders on Tuesday and Wednesday and play a single game on Friday. They also play in weekend tournaments, which can add as many as ten games to their weekly schedule.

The rigors of such a demanding season have prompted Ferri to appoint a full-time manager for his three teams. Dave

PETER YATES

Diane Puhl bats for Sun & Snow Sports while Brookes Stair catches for Triangle Apartments. One major factor in softball's growing popularity is its increasing popularity with women. Stair, a bookkeeper at the Pantree, also produces community access TV's Softball Game of the Week.

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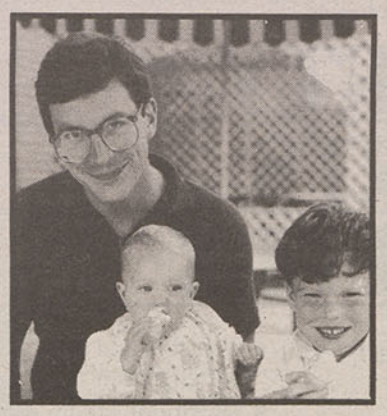

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SOFTBALL *continued*

Hochman, at twenty-eight already a veteran of ten seasons in city ball, was chosen to take the helm. Besides performing his coaching duties during the games, the unassuming Hochman actively recruits players he thinks might help improve his rosters. But not everyone he scouts is interested in jumping to the more competitive leagues. "Some people are funny," Hochman explains, shaking his head. "They won't play in the big leagues. They get on some team with a bunch of friends, and they're just interested in having fun."

As Hochman has discovered, Ferri's competitive approach to the game is more the exception than the rule. At the lower levels of play, many teams seem less concerned with who wins than with the terms on which the game is played. Tonight's second game at Vets' #3 turns out to be just such a contest.

The Co-Rec Municipal League matchup between Total Type & Graphics and Wolverine Supply gives early indications of being a relaxed affair. The team emblems for TT & G seem to consist of Hawaiian shorts and beer coolers. Both teams are content to take their time getting on and off the field. Only the umpire seems concerned. "You guys take a long time between innings," he comments to the TT & G pitcher.

"Aw, we just like to chat," the pitcher explains.

"Okay," the umpire replies, shaking his head, "but I'm just trying to give you guys five innings."

With two out in the second inning, a TT & G batter sends a wounded pop-up out to the woman playing second base for Wolverine Supply. As she readies herself under it, the man playing first ranges over, knocks her out of the way, and makes the catch. She falls to the ground, holding her shin. "I thought this was co-rec ball!" a TT & G player yells from the bench.

"Why don't you let her make the play?" another snaps. The Wolverine left fielder scowls at his opponents and utters an explicit two-word reply.

In the next inning, one of the men on Wolverine Supply takes a throw at the plate, stepping in front of the woman playing catcher. As the TT & G player comes in to score, he chides his opponent for taking the play away from the woman. A few heated words are exchanged and then the umpire, who had warned both teams after the first outburst, promptly ejects the man from TT & G.

There are no more incidents after this, but the ejection remains a hot topic in the stands. One spectator is Third Ward councilman Jeff Epton, a veteran player for TT & G. Arms folded, waiting for his turn at bat, Epton adamantly voices his opinion that men should let women field their positions without interference. In the next breath, he launches into a vigorous defense of the homeless in Ann Arbor. "It's the same thing," he argues. "Some council members are ready to deny all these people their rights just because they don't think the poor play the game well enough." He later clouts a two-run homer to vent his anger.

Dave Workman, the massively built director of Little League umpiring for the recreation department, is also on hand. He mentions that the incident typifies a prevalent conflict in the co-rec leagues. "Teams have different theories on how to play their women," he explains. "On some, the men go for anything they can get and the women are just there; on others, they let the women take what comes to them. When those two philosophies clash on the field, you see a lot of arguments."

The Wolverine Supply second basewoman has left the game, but her injury isn't serious. It turns out that the first baseman who bowled her over is her boyfriend. "I feel fine," she tells her manager after the game, "but I don't think Jim's recovered yet. He still feels pretty bad."

A lot of men may not have adjusted to it yet, but in recent years one of the most striking trends in Ann Arbor softball has been a burgeoning number of intensely competitive athletes who happen to be female. In fact, some of the most spirited and superbly played games of the entire softball program take place in the elite Women's City Slow-Pitch League. On a chilly June night, two of the stronger teams in this league, Sun & Snow and D & L Tool, square off at Vets' #3.

Even though the game is early in the season, the players on both sides are overflowing with playoff-level intensity. Before taking the field in the first inning—and in every inning after that—D & L Tool huddles at the pitcher's mound and sends up a collective whoop. The Sun & Snow manager paces nervously behind the bench, stopping every time a new D & L batter comes up to reposition the outfielders and remind his players what the opponent did in previous at-bats. On a pop foul down the left field line, the third basewoman, the shortstop, and the left fielder all give furious chase, narrowly avoiding a collision. The ball lands well out of play. "Three people run after it!" a

In the 1940s, fast-pitch softball at Sportsman Park was Ann Arbor's biggest summer recreation. The lighted, 3,000-seat stadium, on Stadium near Liberty (about where Arbor Farms is today), is here shown in a poster advertising a benefit game for the British War Relief Society. But fans dropped away as television grew in the Fifties, and the privately owned stadium was torn down in 1954.

The Heyday of Softball in Ann Arbor

As popular as softball is in Ann Arbor today, there was a time about fifty years ago when weekend games drew standing-room-only crowds at Sportsman Park, a lighted, 3,000-seat structure on the corner of Stadium and Liberty. Built in 1939 by Chris and Walter Frey, owners of Frey Distributing Company (which among other things handled Dad's root beer), the stadium attracted some of the greatest fast-pitch teams in the country. Boxer Joe Louis's Brown Bombers played there. So did Fred Zollner's Fort Wayne Pistons, the best team in the world at that time. During World War II, catching a game at Sportsman Park was the most popular summer entertainment in Ann Arbor.

"On weekends, that place would be packed," recalls softball hall-of-famer Bud Corwin. "You'd have people all around the park, sitting on the walls or up on the hill behind center field. They couldn't get everyone into the stands."

"Sportsman Park was like the big leagues," former scorekeeper Fred Chase remembers fondly. "They had dressing rooms, dugouts, even an announcer. Why, they'd give me fifty cents a game just to put the numbers on the scoreboard—not bad money, back then."

All through the Forties and into the Fifties, the sports pages of the *Ann Arbor News* gave local softball the same kind of coverage they gave the Detroit Tigers. In fact, since the only organized youth league in town played fast-pitch softball, the dream for many Ann Arbor youngsters was to one day play at Sportsman Park. "My brother and I would go down there early in the morning," Corwin explains, "and we wouldn't leave the park until they stopped playing, at sometimes two or three that night. We'd hook on with teams and become their bat boys, get jobs picking up litter under the stands, anything just to be there."

For Corwin, the childhood dream of playing at the Ann Arbor stadium was realized in spectacular fashion. Corwin makes his living as a tax accountant, but on the side, he became the most celebrated fast-pitch hurler in the history of Ann Arbor, leading area teams to the state championship three times. In 1950, playing for Schuon Service of the Twilight League, he tossed seven no-hitters, four of them consecutive, and five one-hitters. His most phenomenal year was 1952, when he was in the service. Corwin went 66-2 for Walker Air Force Base in New Mexico, pitching twenty-three no-hitters and striking out an average of seventeen batters a game.

The shy, retiring Corwin seems uncomfortable talking about himself. When asked how many games he'd won over his forty-year career, he replies, "I don't keep track of that kind of stuff." Could he venture a guess? Was it more than, say, five hundred (approximately the major league baseball record)? "Oh yeah. It's more like a thousand," he says with a shrug.

Corwin prefers to talk about the local history of fast pitch. Scrounging through boxes of news clippings, old tournament programs, and photos, he keeps interrupting the talk of his career to present evidence of the game's importance in the past. When he comes across a photo of Sportsman Park, Corwin pauses and examines it for a little longer than the other photos.

In 1951, the Freys gave the city a chance to buy the stadium for $22,000. City council rejected the offer outright, stating that they saw "no foreseeable need for a park in this vicinity." (Until recent years, Ann Arbor city government was distinctly frugal.) Three years later, Sportsman Park was torn down. "I remember going down and standing there after I got out of the service in 1954," Corwin says, "and they were selling used cars right on the old field."

It wasn't long before fast pitch itself began to die out. With the advent of television, people started staying home and tuning in professional baseball. Before long, Little League programs were springing up all across the country, and children started playing hardball instead of softball. And in the mid Sixties, when slow pitch started catching on, even the strongest fast-pitch programs couldn't hold together. "I remember when we first heard rumors about them starting a new league in Toledo where you had to throw the ball slow," Corwin says. "At one time they had sixty, seventy fast-pitch teams. The next thing we knew they were down to one or two and there were something like three hundred teams playing slow pitch. They said it wouldn't be long before it hit our area, but we didn't believe it."

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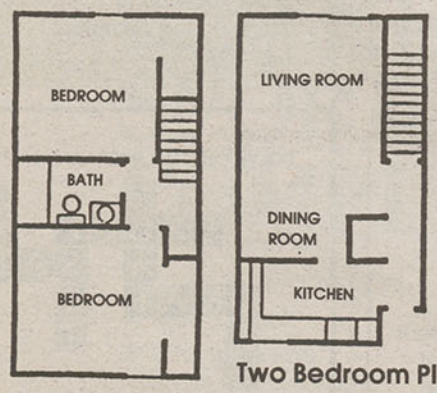

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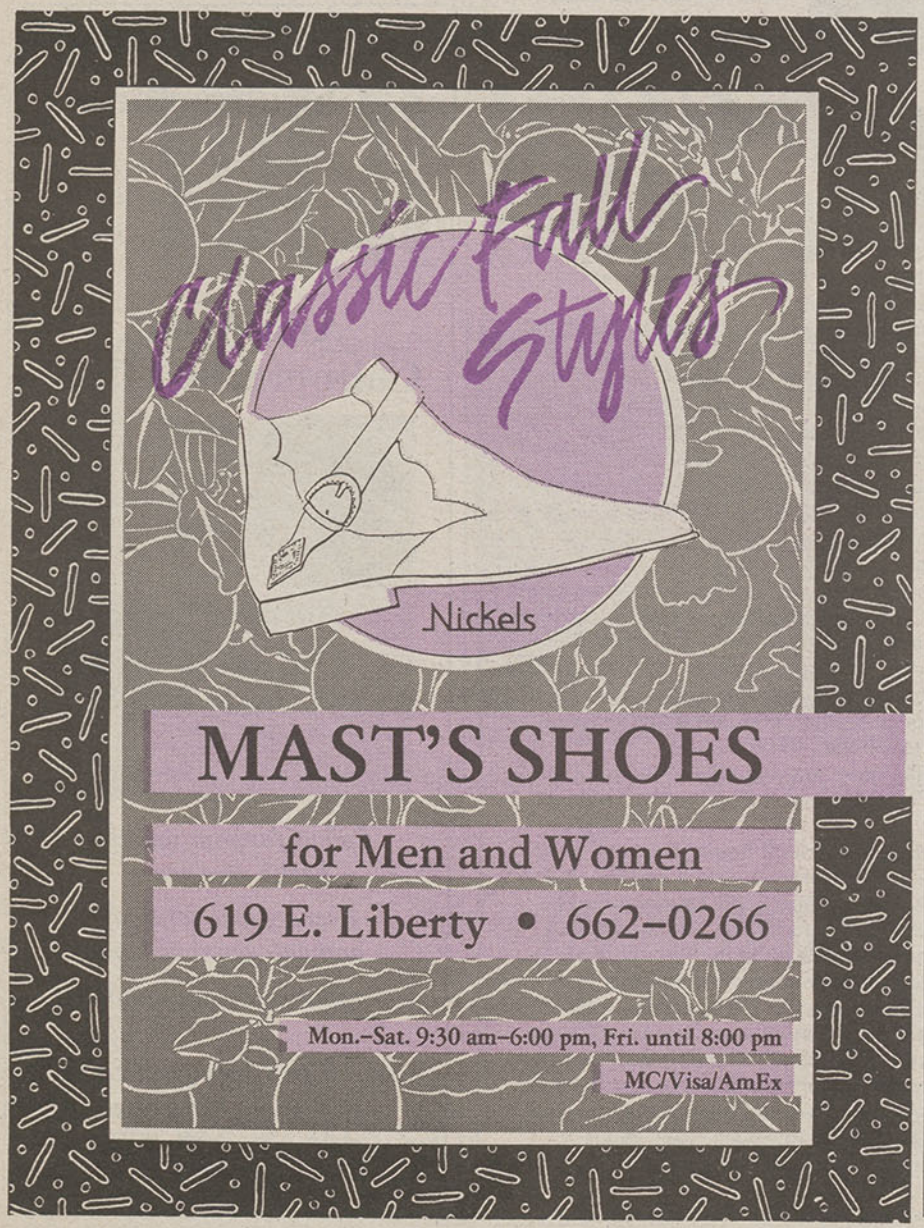

PETER YATES

Ann Arbor softball czar Larry Dishman and fast-pitch scorekeeper Fred Chase. Dishman made Ann Arbor's softball program one of the most successful in the country by creating a system that lets players at every level of ability enjoy the game.

player waiting for the next game utters in admiring disbelief. "Three people! We just *watch* foul balls like that."

Sun & Snow takes an early 2-0 lead, thanks in part to a monstrous double by stocky left fielder Diane Puhl that bounces over the right field fence, 250 feet away. They protect this lead in the middle innings with some incredible defensive plays. A deep shot to center field gets run down by a Sun & Snow outfielder, who makes a dazzling over-the-shoulder catch a la Willie Mays. A few batters later, second basewoman Kathy Donovan makes a diving shoe-top stab to thwart a D & L rally.

Sun & Snow pads its lead in the fifth when Puhl blasts a gigantic homer well over the center field fence. But in the last inning, D & L Tool stages a comeback. Down 6-3 with one out, they string together five hits to tie up the game. Then, with the potential winning run in scoring position, a D & L batter sends a screamer to the right side of the infield. Donovan dives to her left and makes another great catch. The game stays deadlocked. "This is fierce," a Sun & Snow fan comments, giving a sigh of relief.

In the first extra inning, D & L Tool gets a two-out single and a walk, but strands both runners. Sun & Snow pushes a runner to third with two out, but can't get a run across either. As the teams are rushing to start the ninth, the umpire checks his watch and quickly calls the game for exceeding its time limit. The decision, though technically correct, brings a chorus of boos from the stands. "In a way, I'm glad it's over," admits the boyfriend of a Sun & Snow player. "I don't know if I could've taken much more. I'm drained as it is."

Much of the credit for the phenomenal rise of softball in Ann Arbor goes to the Recreation Department director, Larry Dishman. A life-long Ann Arborite, Dishman has followed the growth of softball in the city from its celebrated roots as a fast-pitch game in the Forties and Fifties (see related story) up through the blossoming of slow pitch to the present season. His official involvement with the city softball program started in 1961, when he began a fourteen-year umpiring career. In 1975, while working on his U-M master's degree in linguistics, Dishman took on the job of director for the fast-pitch leagues. A year later, he was in charge of the entire city softball program. Since then, he has become the coordinator of the adult recreational program in Ann Arbor and the director of school athletics.

Despite his promotion, Dishman stresses that softball remains his abiding passion. In his office on Stone School Road, surrounded by stacks of trophies and piles of ribbons, bats, bases, and umpiring equipment, he looks more like a Little League coach than an administrator. "I deal with softball year-round," he states matter-of-factly. "And during the season I work a lot of weekends."

In his free time, Dishman frequently shows up at Vets' Park to watch the evening festivities. "I go down there probably once a week," he admits, "just to see how things are going, get a feel of the place. When I first started, I used to go down every night, but I was single then," he laughs. "I didn't have as much going on as I do now, with a wife, a daughter, and another child on the way."

When he does want to slip away to the park, Dishman isn't likely to get much of an argument from his wife, Donna. In fact, the only debate might be in deciding who gets to go. He works just a paper-thin wall away from her. She is in charge of scheduling the umpires for the program. Her impending maternity leave has Larry overjoyed—and only a little concerned. "Donna's going to be able to take off and have three months of her own away from here," he says with obvious delight. Then he rearranges a few papers on his desk and adds, "She'll have most of the scheduling done for the umpires by then."

In addition to his administrative responsibilities, Dishman serves as commissioner of the softball leagues, settling any disputes that arise during the course of the season. Most of the complaints that he handles involve interpretations of the rules, but occasionally more serious incidents come to his attention. "We've had donnybrooks before," he admits. "Rarely, but we've had them. We once had an umpire who got fed up with a couple of players after a game and chased them around the field in his pickup." Dishman pauses and breaks into a big grin. "We had to let him go," he adds.

This year, Dishman has also been working to resuscitate the endangered game of fast-pitch softball in Ann Arbor. Since the advent of slow pitch in 1969, fast pitch has suffered a precipitous decline.

PETER YATES

Jim Moore, pitcher for the Nothdurft team from suburban Detroit, warms up at Vets' Park. Moore, considered by many to be the best fast-pitch softball pitcher in the world, was lured to Michigan from Seattle to pitch for Nothdurft Tool & Die. Fast-pitch softball plummeted in popularity after the introduction of slow-pitch softball in 1968 opened the game to far more people. This summer, though, it's undergoing a revival, thanks in part to softball director Larry Dishman's success in persuading Nothdurft to add Ann Arbor to its regular circuit.

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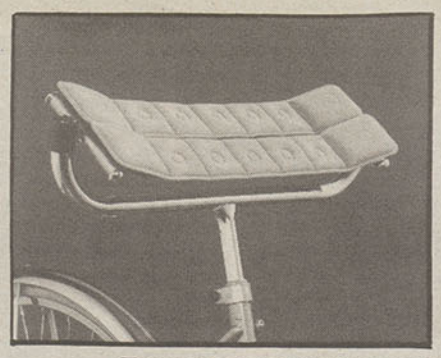

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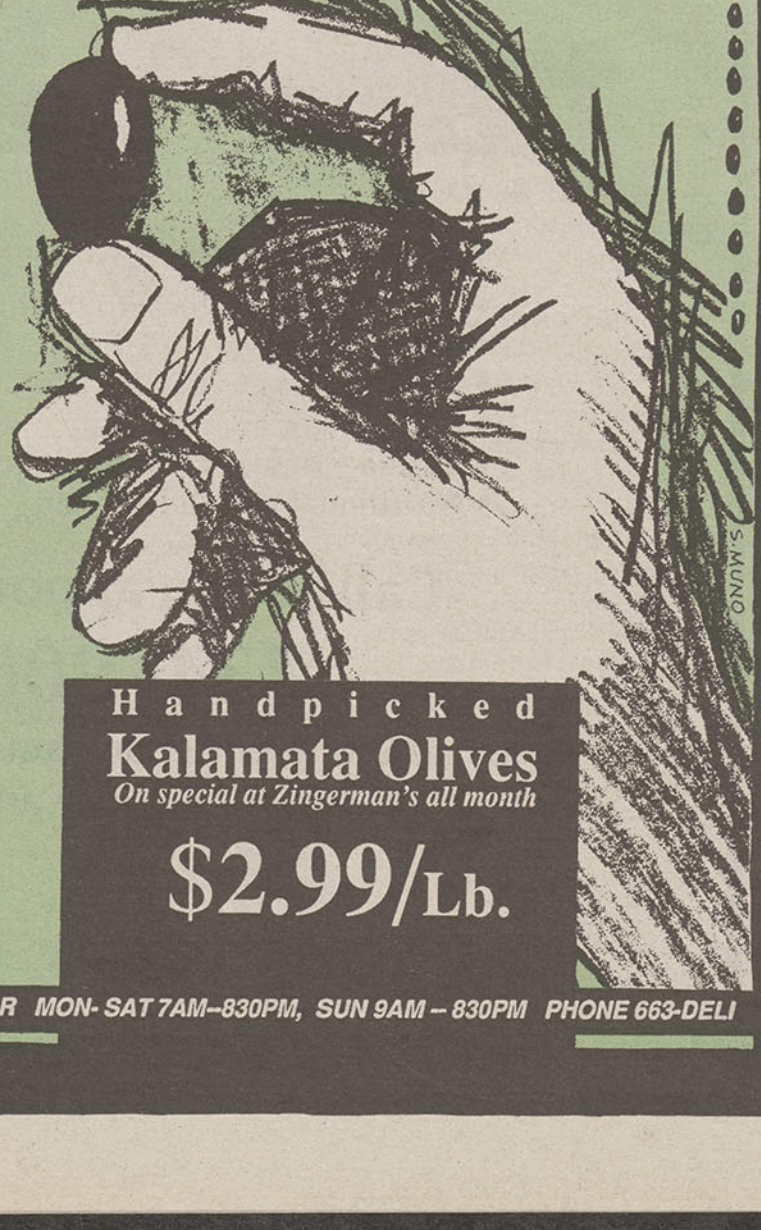

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Given the choice between flailing helplessly at the bullets of imposing hurlers or swatting at soft floaters, more and more hitters are opting for slow pitch. At its height, nearly one hundred teams competed in the city fast-pitch leagues—and this was when Ann Arbor was considerably smaller. Today, there are only twenty-two fast-pitch teams playing in town.

Dishman is determined not to lose any more. An avid historian of local fast-pitch softball, he is making sure that this season lives up to the sport's celebrated tradition in Ann Arbor. In addition to showcasing all the major league fast-pitch games at Vets' Park, Dishman is paying top dollar to get the best umpires in southeastern Michigan. Instead of paying them the usual $13 per game, he's upped the wages to $20. He's also convinced Fred Chase, a scorekeeper in the Forties, to come out of retirement and record all the games in the top league. But most importantly, Dishman has been instrumental in persuading Nothdurft Tool & Die, a renowned traveling team based in Detroit, to play in the Ann Arbor circuit.

This year, fast pitch is experiencing something of a revival in Ann Arbor. With the addition of Nothdurft, the city can now lay claim to having two of the nation's best teams playing in their program. While the Detroit team has arguably the best pitcher in the world, a local team, Brewer's Sunoco, placed fifth in the national Class A Tournament last year.

On a sweltering night in June, the two powerhouses face each other at Vets' #2 to decide who will claim supremacy in the league. It says a lot about the decline of fast pitch that despite the high caliber of play in the fast-pitch league, even a matchup as competitive as Nothdurft versus Brewer's Sunoco draws fewer spectators than an average slow-pitch contest. Fast pitch requires its spectators to concentrate much more on the subtle aspects of softball. There are fewer hits, less action on the bases, and consequently fewer occasions to cheer. The game is mostly a long, quiet duel between the pitcher and a succession of usually unsuccessful batters. So it isn't surprising that only twenty people—nearly all of them players' spouses and children—have shown up for the big game tonight. From his vantage point at the scorer's table behind home plate, Fred Chase looks through his rose-colored glasses at the meager crowd. "They would have had three thousand people for this game back in the Forties," he states flatly.

The small crowd will witness a duel between two of the best pitchers in the country. Brewer's pitcher Al Hector, a thirty-eight-year-old fireballer from Onandaga, Michigan, has been named a first-team All-American in three of his four trips to the nationals. His rival, native Oregonian Jim Moore, has even more impressive credentials. Widely regarded as the world's best softball pitcher, Moore hurled his Seattle-based Pay 'n' Pak team to both the International Softball Congress and the Amateur Softball Association cham-

pionships last year.

How Nothdurft was able to coax him away from Seattle is a subject of much discussion. Rumor has it that Moore has been paid $50,000 and given summer lodging in Grosse Pointe to act as a "consultant" for Nothdurft in the tool and die business. But considering that the company's softball team plays doubleheaders every Tuesday, Thursday, Friday, and Saturday, in four different towns, it's certainly not far-fetched to assume that the only consulting Moore does for his employer is in the art of baffling batters. With that kind of schedule, even the whisperings that Nothdurft has a $250,000 team payroll don't seem implausible. "We wouldn't come all the way from Seattle if this weren't serious," Moore's wife diplomatically concedes.

On the mound, Moore is all business. His pitching delivery alone is enough to strike fear in the hearts of batters. Before every throw, he leans back, holds his hands high over his head, and pauses for an excruciating moment as he holds his breath. Then, in one terrifying instant, he brings his mitt down, steps, and wheels his pitching arm around with a loud grunt. The ball is at the plate before the batter can think.

Tonight, Brewer's doesn't even manage a hit until the fourth inning. By that time, the Nothdurft batters, led by league-leading hitter Chuck Prescott, have pushed across two unearned runs against Brewer's pitcher Al Hector. With a pitcher like Moore, a two-run lead is practically insurmountable.

The real challenge now for Brewer's is simply to score off the menacing hurler—something no other team in the Ann Arbor circuit has done this season. They get a chance in the fifth inning, with a runner in scoring position and two men down, but the umpire doesn't cooperate. Much to the chagrin of the scant but partisan crowd, he calls manager Bob Moffett out on a rather dubious pitch. The fiery skipper rifles his head around and goes toe-to-toe with the ump. "Come on, he's tough enough," Moffett yells, pointing his bat out at Moore. "He doesn't need your help."

In the last inning, down 4-0, the local boys take their final shot at the outsider. With two out and hulking slugger Len Kozma at second, Al Hector gets a measure of revenge. He chops a grounder past the second baseman. Kozma rounds third and unwisely lumbers for home. The right fielder's throw is on line and in plenty of time. Then, inexplicably, the ball gets cut off by another player. Kozma scores. For the first time all game, the players and their fans erupt with unrestrained cheers.

After the game, on the subdued Nothdurft bench, a teammate consoles Moore on losing his shutout. "We'd have got him if the ball went through," he nods confidently. Moore remains silent. Somehow, despite their loss, this is Sunoco's moment. Laughing and popping beers open, Ann Arbor's finest amble off to the parking lot with their families. "We did it!" one says, "We scored off the best in the world. We can play with anybody!" ■

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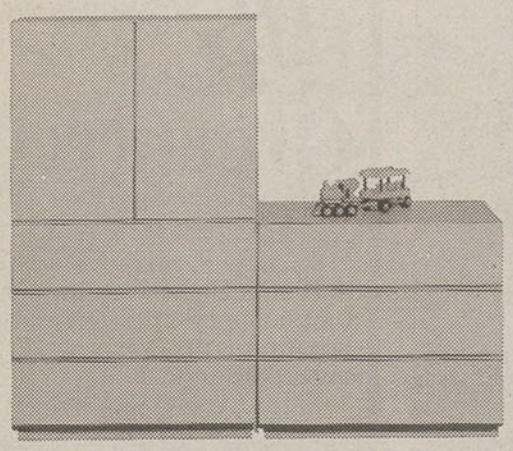

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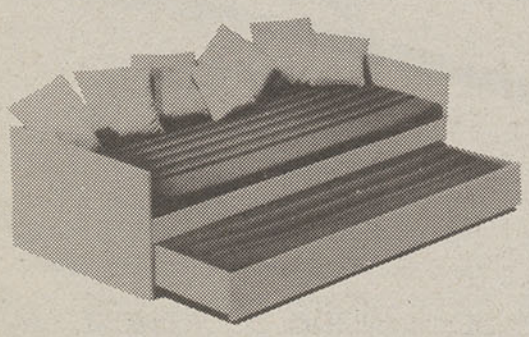

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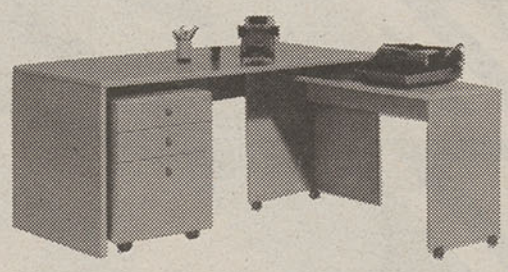

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What Went Wrong at Tally Hall?

When they cloned a suburban Detroit mall on Liberty Street, people stayed away in droves.

By ELIZABETH S. BRATER

One morning in June, fifteen four-year-olds were walking from their nursery school to the public library. On East Washington, they passed a faceless seven-story expanse of dark red brick with a broad glass entrance on ground level. "That's the ice cream store," shouted one little boy. "That's where I get my hair cut," piped up another.

A couple of adults in the group looked at each other and grimaced. It's hard to find a grown-up in Ann Arbor who will say anything positive about Tally Hall.

"It's a train station without a train," says Steve Gutman, who manages Jason's on nearby State Street.

"It might make a good fallout shelter," suggested one Ann Arborite at a recent gathering.

"Somebody really goofed," says Greg Fenerli, proprietor of several successful local restaurants.

When Tally Hall opened in July 1986, it was the long-awaited fruit of a rare public/private collaboration. The top six stories were a city-owned parking structure. The street level and basement were the actual Tally Hall, a privately owned retail and restaurant complex.

Tally Hall was modeled after a bustling project of the same name in Farmington Hills. The Ann Arbor version was expected to be even more successful: downstairs, ten food stands were already open, and five more were due in the next few months. Only the Children's Book Stop and Fashion Panache accessories were open upstairs, but the building was located right across Liberty Street from Jacobson's in the city's busiest downtown shopping area, and managers claimed that a blockbuster tenant would be announced shortly.

Tally Hall's opening was heralded by teams of young women in white tuxedos who marched through the 1986 art fair urging fairgoers to visit. But the opening turned out to be the mall's high point. More food stands opened in the ensuing months, but others closed at the same

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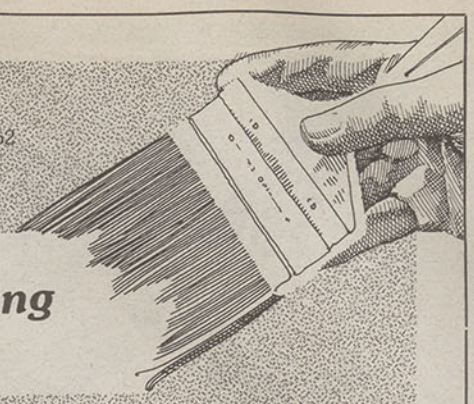

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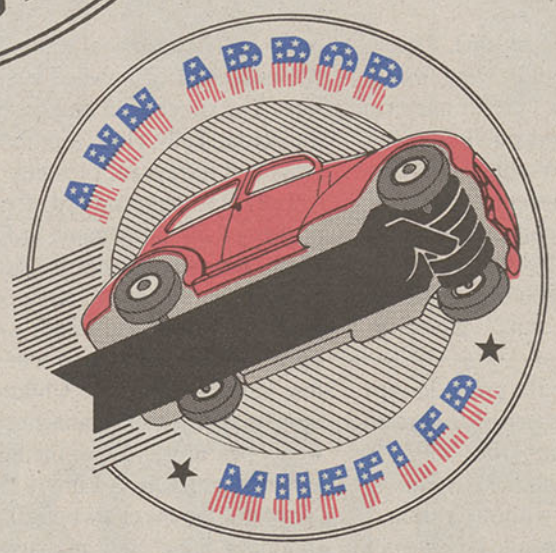

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rate. A year later, there are still only ten businesses operating in the basement food court. The street-level space remains virtually vacant. The blockbuster tenant never materialized, and the only new business in the last year has been a hair salon.

This July, with two-thirds of Tally Hall still vacant, the developers abandoned even the name. They quietly marked the mall's first anniversary by running newspaper ads inviting Ann Arborites to "discover Liberty Square." The name Tally Hall was nowhere mentioned. It was as if the mall's entire first year had never happened.

What went wrong at Tally Hall? How did Ann Arbor end up with a huge edifice in the heart of its downtown business district that almost nobody seems to like and that many believe is downright ugly? And how did a business that flourished in suburban Detroit fail so dramatically on Ann Arbor's East Liberty Street? The answers seem to lie partly in the complex politics of Tally Hall's creation, and partly in its developers' aesthetic and commercial misreading of Ann Arbor.

If the story of Tally Hall begins anywhere, it is probably with Lou Belcher's election as mayor in 1978. Belcher was one of the chief proponents of the project during its stormy progress through council. He explains that when he became mayor one of his main objectives was to provide more off-street parking downtown. When it came to location, the State-Liberty area was high on his list. The city already owned the lot on Washington between State and Division that backed up to the Ann Arbor Bank and Trust (now First of America) branch on Liberty. The former site of a car dealership that had burned down and been demolished, the lot was now being used for metered surface parking.

Belcher talked with his good friend Bruce Benner, president of Ann Arbor Bank. The bank was interested in selling some of its land, but wanted to preserve its thirty-six parking spaces. Benner expressed definite interest in cooperating with Belcher in his quest for a parking structure that would span the adjacent sites.

Even at this stage, Belcher felt that the East Washington location was too valuable to devote only to parking, and had thought about multi-use development of the site. "I started looking around for developers who might be interested in a joint project," he recalls. "We got it out by word of mouth and announced it at council meetings and in the newspaper."

Interested developers, however, seemed to be hard to come by. At one point, Belcher approached Jacobson's to see if the store would like to open an annex across the street. Jacobson's nibbled on the idea but didn't bite. Finally, sometime in the early 1980s, Belcher received a phone call from veteran suburban Detroit developer Joseph Slavik. Slavik and his son, Ron, sometimes operate jointly with Robinson Brothers Realty and with Uniland, a construction company owned by

At first, the developers wanted to locate the Ann Arbor Tally Hall in the Michigan Theater building. Lou Belcher was flabbergasted. "You've gotta be kidding," Belcher recalls telling the partners. "We won't even discuss it."

Melvin B. Rosenhaus, as the Royce Group. The Royce Group had recently completed a large mall in Farmington Hills called Tally Hall.

The idea for Tally Hall originated in a trip the developers had made to Faneuil Hall Marketplace in Boston. Faneuil Hall Marketplace is a large arcade of shops and food booths in a renovated colonial market in Boston's waterfront area. It is the prototype for what has since become a string of highly successful "festival markets" by the Rouse Company of Columbia, Maryland, including Harborplace in Baltimore, Portside in Toledo, and South Street Seaport in New York City. Rouse projects are nationally known for their careful attention to aesthetics. They are pedestrian-friendly and nestle gracefully into the urban landscape.

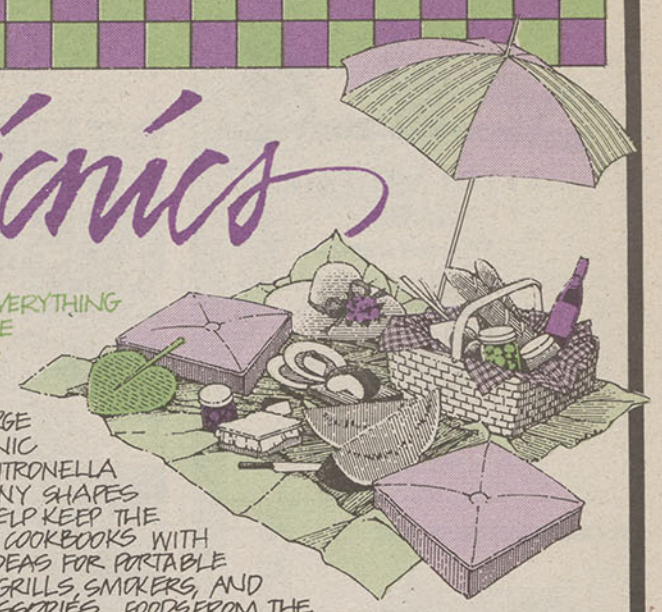
The Royce Group wanted to re-create the festival market concept in Farmington Hills. They went home and built a high-roofed one-story structure with three aisles of shops and ethnic food booths. There is a fresh fruit market, a flower shop, and a butcher. Although not as refined as Rouse's festival markets, something of a carnival atmosphere is achieved with mechanized horse rides, caramel corn, blood pressure testing, and ice cream and cookie stands.

Although lacking in the architectural distinctiveness of a Rouse project, the Farmington Tally Hall in its own way does blend into the landscape, melting easily into the strip of shopping centers that line and define Orchard Lake Road. It is difficult to detect unless one is looking hard to find it. Shoppers wander in from the adjacent Loehmann's, a major consumer attraction, and one parking lot to the south is T.J. Maxx and satellites. Tally Hall also provided something that Farmington Hills, like most suburbs, lacked: a common space where people could linger, meet, and visit. It became, in effect, a miniature downtown.

By the time they contacted Belcher, the partners were interested in locating a second Tally Hall in Ann Arbor. They invited Belcher to visit the original in Farmington Hills. He went on a tour and sat down to lunch with the developers. Their idea, it turned out, was to locate the Ann Arbor Tally Hall in the old Michigan Theater building, and they wanted to enlist the mayor's support for the concept. Belcher was flabbergasted. The city had just emerged from a laborious process to save the theater. "You've gotta be kidding," Belcher recalls telling the partners. "It's out of the question. We won't even discuss it."

The developers insisted that they needed a location near campus, and Belcher suggested the site near the bank. He described the multi-use idea he had been nursing for the East Washington lot. On the back of a napkin he sketched out his concept of a

Picnics



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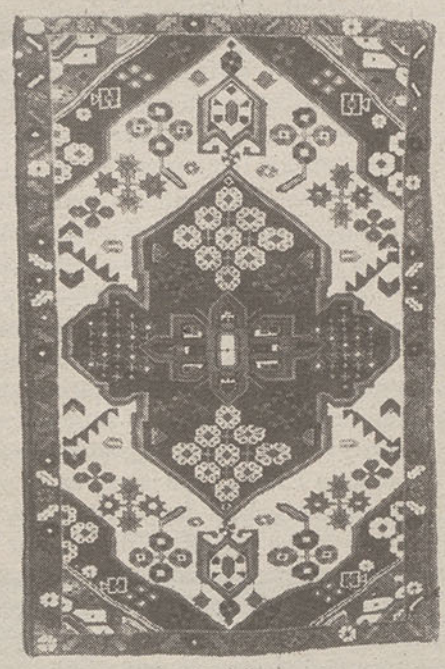

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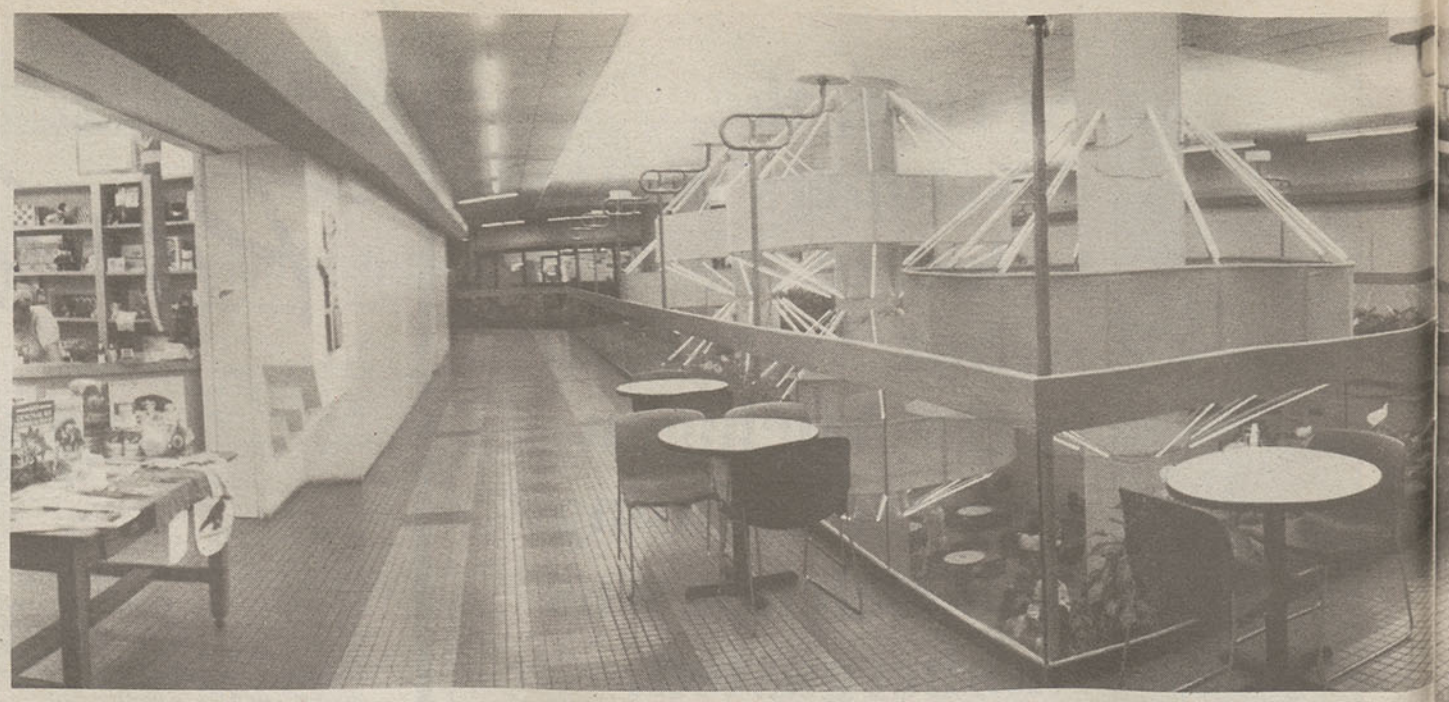


Nearly all of the mall's retail space is still vacant after prime tenants like the Talbots, Laura Ashley, and Mark Keller opted for nearby sites with street frontage instead. A retail consultant is now trying to attract a major women's clothing store as an anchor tenant.

development that would embrace parking, retail, and housing. He offered to donate the city lot to the developers if they would in return build parking on the site. He believed that the bank would still be interested in cooperating in the deal.

Back in Ann Arbor, he checked in with Bruce Benner. Benner said Yes, on the condition that the group solve the bank's parking problems and offer a fair price for its land, including air rights.

In Farmington, the developers were meanwhile reinforcing their ranks as they prepared to cross Ann Arbor's public approval battlefield. Hardly newcomers to the Ann Arbor market (Joseph Slavik, an active partner of the group, has been doing business here for thirty years), they were aware of Ann Arborites' aversion to outside developers. They approached Dennis Dahlmann, an Ann Arbor developer. Dahlmann had built some projects, including the Woods of Earhart, in partnership with the Slaviks.

In September 1982, the partners of the Royce Group formalized their arrangement with Dahlmann and filed papers in Oakland County to do business under the name "Royce/Dahlmann Venture." The Tally Hall project is the only one in which Dahlmann and the Royce Group as a whole are joint participants. In presentations before city council, Dahlmann at first appeared as the group's spokesman.

Besides bearing a name familiarly reassuring to Ann Arborites skeptical about the motives and competence of outside developers, Dennis Dahlmann had good relationships with the local banks, and it was he who worked out many of the financial details of the project. In the summer of 1982 he held discussions with the mayor and the bank on behalf of the developers. In a series of informal negotiations, the three parties came to some preliminary agreements. The bank would sell its 26,150-square-foot parcel to the Royce/Dahlmann Venture for $450,000. This reflected a price reduction of $200,000 from the market value in exchange for thirty parking spaces in the new structure. The developers also planned to enter into an option agreement to purchase the city's 19,400-square-foot parking lot for $500,000.

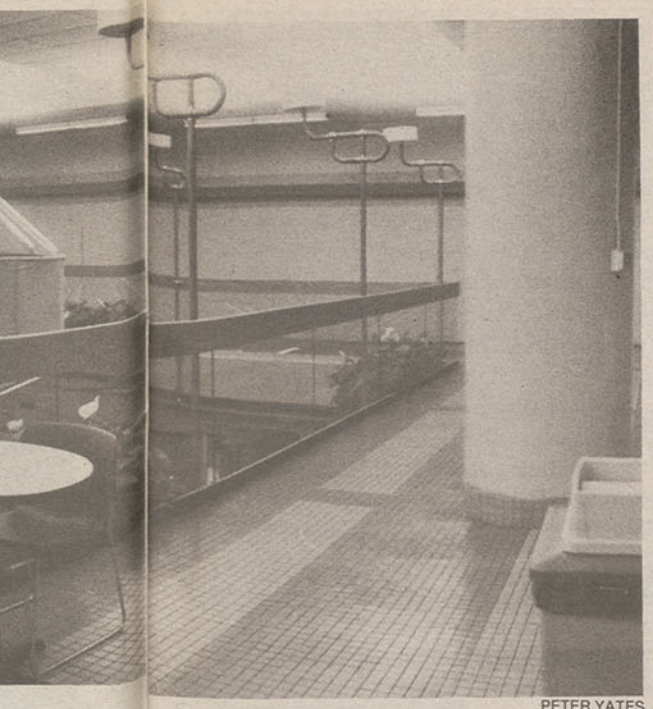
Meanwhile, Belcher had been at work negotiating with the Department of Housing and Urban Development (HUD) for an Urban Development Action Grant (UDAG) to subsidize the planned housing component of the project. It was early in the Reagan era, he points out, and officials in Washington seemed to him to be eager to do business with a Republican mayor in a university town. Belcher attributes the city's eventual success in securing the grant to contacts he had made with a HUD official in Washington.

While Belcher was at work promoting the project at home and in Washington, the developers were drawing up plans. In November 1982, they presented a petition to the planning commission to rezone the combined parcels to a Planned Unit Development. PUD zoning exempts a development from the restrictions of the zoning map and allows developers greater flexibility. For example, they might be able to put up a larger building than would ordinarily be permitted on the site. In exchange, the city participates more actively in the design and every other stage of the project and asks for amenities such as plazas and other public open space.

In a report accompanying their petition, the developers stated that the area in which they planned to build had "undergone little or no development. The revitalization of this area," they asserted, "is a City priority. The development provides badly needed parking to service both this development and existing uses." Their feasibility study had found a need for more downtown high-rise housing, as all three existing high rises were being used to capacity. Royce/Dahlmann also argued that the project would provide badly needed jobs for the Washtenaw County construction trades, which were experiencing 50 percent unemployment. And they asserted that the development would provide four hundred jobs in the city's "pocket of poverty," a district defined by HUD as fitting within a low to moderate-low income category. Hardly impoverished in any traditional sense, the area embraced the U-M campus and the downtown, qualifying mainly because of the number of students living within it.

The project ran into political opposition almost immediately. In a memo, Tom Pendleton, then the city's bicycle coordinator, questioned the "anti-pedestian and forbidding" appearance of designs for the Washington Street facade, which he compared to a prison. Area residents and business people complained that the proposed structure was too large for the site and that the plan would block the alley connecting Washington and Liberty, leaving no public access through the block. Dan Kaplan and Fred and Judy Zwas, owners of the three-story apartment building immediately west of the site, were particularly active opponents of the plan. The apartment building had been built almost to its lot line, and early drawings showed the new structure coming to within a foot of it. At the planning commission's public hearing on the evening of November 23, Kaplan and the Zwases argued that the structure would block light from their apartments and make their tenants vulnerable to burglars, who might jump from the parking structure to the balconies next door.

Although almost every member expressed reservations about the designs, the heavily Republican planning commission was not inclined to buck a project supported by Mayor Belcher, the State Street Merchants Association, and the Downtown Development Authority (DDA). The commissioners approved the preliminary phase of the PUD that night in a 7-1 vote. The planning commission vote was only advisory, however, and the plan's next hurdle would be at city coun-



PETER YATES

cil, where rested the ultimate authority to approve or deny the PUD and the site plan request.

The neighbors were now to play a key role. Because a sufficient number of them objected to the rezoning, council approval of the PUD required nine of the eleven council votes, instead of a majority of six. This meant that in order to secure approval for the project, Belcher had to find support among council Democrats.

In the ensuing public debate, Democratic council members came out against the project. Rafe Ezekiel, a Democrat representing the Third Ward, was suspicious from the beginning. "Lou came galloping in with this thing—dead set to have it go through and in a hell of a hurry from Day One. He objected strenuously to every question. I didn't like the smell of it or the sound of it. I thought the city was running some risks in a poorly defined partnership with a group of developers."

Ezekiel alerted his caucus and held discussions with Reuben Bergman, a banker and active Democrat. "He explained to me why it was a creepy deal. The city was going to take a real bad beating."

Belcher, on the other hand, still recalls the period with anger. "The Democrats didn't like me taking the lead. They didn't like anything I did." But doubts also arose in Belcher's own Republican caucus, and the city attorney was also wary of the terms of the draft contract.

The Tally Hall site plan won approval at first reading in December 1982. But first reading approval is generally no more than an automatic vote that allows the site plan to be placed on the council agenda for a public hearing and final approval. At that point, council set up a Tally Hall Strategy Team, which included five city administrators, a banker, a lawyer, and a developer. The banker was Reuben Bergman, who was placed on the team at council Democrats' request to keep an eye on the financial arrangements.

Bergman saw himself as a concerned taxpayer who wanted to get the best deal for the city. "The original proposal was that they build the whole thing with a lease from the city for thirty years for the park-

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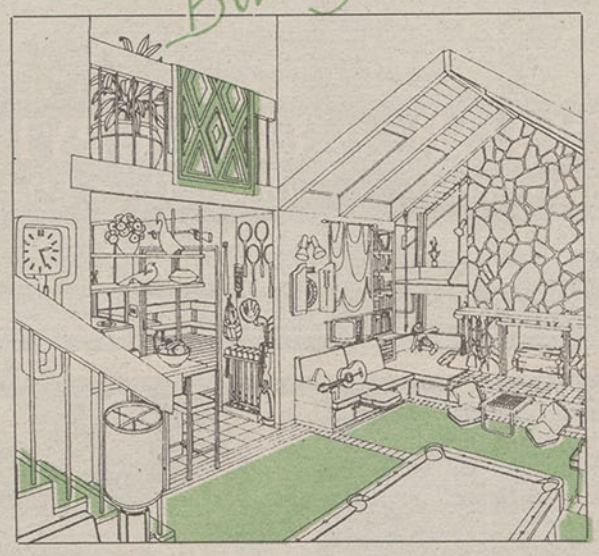

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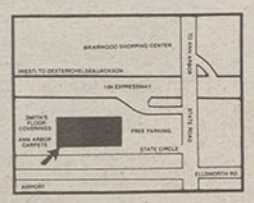

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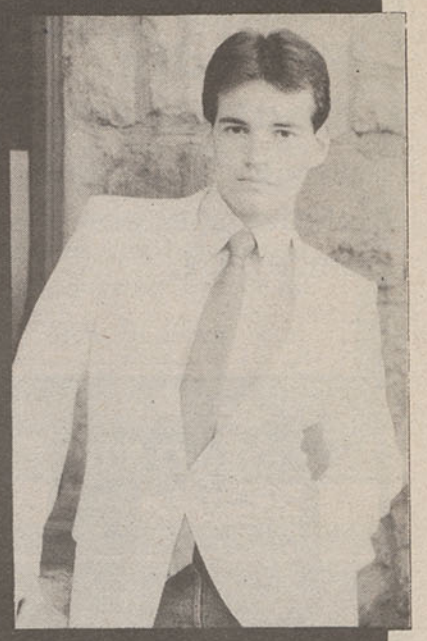

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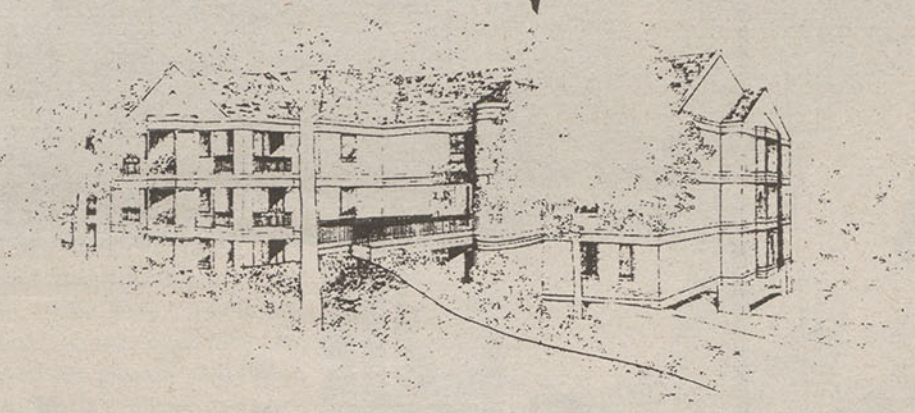

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ing structure. The city would float the bonds, and based on the revenue from the lease the developers would pay the bonds off. So we had to pay for the whole thing. The developers wouldn't have put Dime One into the project. The DDA would borrow money and finance the project and the developers would be assured of revenues to pay off the bonds. If we were going to do all that, we might as well own it. So we changed the rules. We said, 'You build your part, and we'll build ours. You own your share, and we'll own ours.' "

As the bargaining between the city and the developers on the legal structure of the deal dragged on, the physical plans were also being transformed. The Washington Street facade was moved farther back from the sidewalk. The building shrank along the west side as well, preserving the alley providing access through the block. Most dramatically, Belcher and Royce/Dahlmann eventually agreed to lop off the seven stories of offices and apartments from the top of the parking structure, losing the UDAG money that would have gone with it. Council finally gave approval to the scaled-down plan in March.

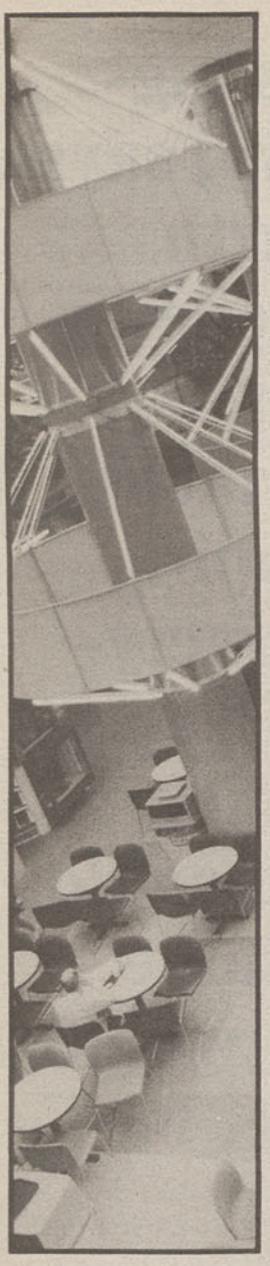
Criticisms of the financial arrangements lingered. Belcher dealt with the objections by appointing Jerry Jernigan, Larry Hahn, and newly elected Third Ward Democrat Jeff Epton to a negotiating team to work out an acceptable financial deal with the developers.

Perhaps the bitterest pill for the developers to swallow was the removal of Rosenhaus's Uniland as builder and construction manager. This cost the partnership the $5.9 million construction contract and almost $300,000 in construction management fees. Uniland was still to construct the interior of the two-level mall that Royce/Dahlmann would own and operate. But the contract for the exterior construction and the parking structure was awarded to low bidder F.J. Jones Co. of Southfield.

Finally, in September 1983, council unanimously approved Tally Hall's site plan. In March 1984, fifteen months after the project had first hit their agenda, council members okayed the financial arrangements of the joint venture, also in a unanimous vote.

By the time the developers emerged from the city's negotiating process, the project was very different from what they had originally envisioned. But Ron Slavik, who runs the Fourmidable Group management company, says that by that point they had progressed so far that they felt compelled to go ahead with it. "The city decided to contract elsewhere for the parking lot. At that point it didn't make a lot of economic sense, but we were too far along to pull out," he says.

The city's decision to veto Uniland as builder and construction manager made the deal less profitable for the developers. As it turned out, it didn't do the city much good, either. Construction suffered repeated delays. The parking structure was supposed to open in time for the 1985 art fair and the



Perhaps the bitterest pill for the developers was the removal of Uniland as builder and construction manager. This cost the partnership the $5.9 million construction contract and almost $300,000 in construction management fees.

retail and restaurant section in time for Labor Day. Instead, weather, strikes, failures to pass inspection, and design flaws all delayed the project. The parking structure was still unfinished when, in a rush to accommodate Christmas shoppers, the city opened two floors to the public in December 1985. The city ended up suing F.J. Jones, the contractor it had chosen over Uniland. When Tally Hall opened its doors in July 1986, it was almost a year behind schedule.

Motorists using the parking structure have found it to be a strange experience. Access is from Washington Street via a steep, S-curved ramp that snakes around a monstrously fat pillar. From an exiting car, it is difficult to see pedestrians approaching along the sidewalk.

Leigh Chizek, assistant city administrator for engineering, explains that the odd design arose from the need to accommodate the mall area on the same level as the access ramp in order to fit everything into the limited ground floor space. Although city engineers were not overly enthusiastic about the design, their ability to modify it was limited by the joint venture arrangement.

Despite its design flaws, the parking structure is the one success of the joint project. It's been so busy that last year, when developer Peter Allen proposed buying the air rights over the structure to build condominiums, a major problem was finding a way to free up parking space for prospective residential tenants.

Tally Hall, the privately built commercial levels, has had a much rougher time. Even before it opened, a lot of people were inclined to dislike Tally Hall just because they didn't like the way it looked. Architect Dick Fry was a member of the planning commission when Tally Hall was proposed and served on the PUD committee that negotiated details of the plan with the developer. He recalls the committee's early dissatisfaction with the exterior design. "We were pushing as much as we could to make it tolerable. It was too massive—too plump—and filled out the site too much, hanging over the sidewalk. It went to the property line and was stuffing the site. We tried to soften it on Washington and Liberty. We didn't have a lot of success."

Fry expresses frustration with the limitations on the city when it comes to influencing architectural design. "The urban fabric of Ann Arbor is turning out to be polyester doubleknit," he laments, "instead of Harris tweed."

Once Tally Hall finally opened, it was clear that its interior design was hardly distinguished, either. The decor in the cavernous concrete basement was a mixture of crude and fussy details that could most charitably be described as eccentric. The immense concrete pillars supporting the parking levels overhead were painted a glossy purple. Where they rose through

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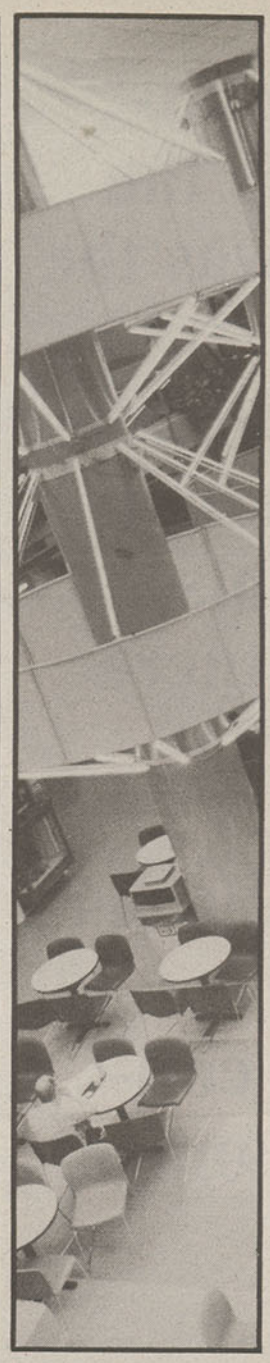

Tally Hall's biggest problem, says former Fourth Ward councilman Larry Hahn, is that "it's a tacky plastic shopping center. In ninety-nine point five percent of the country you could put up the same thing and it would be dynamite, but not in Ann Arbor."

the open gallery to the first floor, each was ringed in wide bands of pink, orange, or blue fabric. The braces supporting the bands were outlined in neon, giving the whole treatment the gaudy look of a wayward Ferris wheel.

According to informed sources, Dennis Dahlmann himself was concerned from the outset about the overall aesthetic appeal of the project. Dahlmann has been in Ann Arbor since the early 1960s. He lives on the old Earhart estate north of the Huron River, surrounded by rolling lawns complete with formal English gardens and pond, swimming pool, and tennis courts. He has painstakingly restored the house and is currently at work renovating the Bell Tower Hotel in continental style. The appearance of Ann Arbor is clearly something that matters to him.

When Dahlmann became involved in the Tally Hall project, he envisioned bringing to Ann Arbor a facility with the charm and visual appeal of Detroit's Trapper's Alley or Toledo's Portside. Dahlmann strongly favored Hobbs and Black as the exterior architects and also hoped to hire Roger Sherman, the architect of Trapper's Alley, for the interior.

Although Hobbs and Black and Sherman submitted bids, Dahlmann was outvoted and the architectural contracts went to the low bidders. Eugene Baker's winning bid for the interior design was about $30,000 lower than Sherman's. Tally Hall's exterior designer, Progressive Associates, is a Southfield firm known for functional housing projects governed by budget constraints. "They were certainly not chosen for their design awards," comments one local architect.

Last August, Dahlmann sold his 25 percent share of Tally Hall to his partners, telling the *Ann Arbor News* that he sold his interest "because of my disappointment with the architectural appearance of Tally Hall." Peter Allen, an Ann Arbor developer who knows him, thinks that Dahlmann withdrew because he was embarrassed by the development.

Tally Hall's biggest problem, however, was not aesthetics. Tenants were proving surprisingly elusive. One prospective tenant, who wishes to remain anonymous, says he considered leasing space in Tally Hall but was put off by what he saw as unreasonable leases and questionable marketing pitches. Projected traffic counts of ten thousand people a day especially aroused his suspicion. To reach this volume, he calculates, the

entire population of Ann Arbor would have to visit Tally Hall once every ten days. "I wasn't born yesterday. I've been in this town thirty-seven years. I never believed it. You'd have to have something pretty unusual to attract people like that."

Molly Resnik, who initially handled leasing for Tally Hall, categorically denies that she ever made any promises of traffic counts. "I would say, 'All I can tell you is what I know—the population in the area, the student count. Jacobson's has a tremendous amount of walk-in traffic. Go stand outside and see for yourself.' Never under any circumstances did I give a number."

Most of the dozen or so small take-out stands that did sign up served things like pizza, steak sandwiches, subs, and hot dogs—not the sort of thing that would lure Ann Arborites away from Main Street's thick cluster of destination restaurants, and not an enticement for the upscale clients Resnik says the mall was targeting. The Ann Arbor Tally Hall never attracted the swarming families of the Farmington Hills original. Instead, it has seemed to appeal mainly to kids and to the teenagers who have made the State Street area a hangout for years.

Former city council member Larry Hahn offers one of the sharpest summations of the center's failings. Tally Hall's biggest problem, says Hahn flatly, is that "it's a tacky plastic shopping center. I don't think that's the kind of thing that people in Ann Arbor like." Hahn thinks that the developers simply misjudged the Ann Arbor market. "In ninety-nine point five percent of the country you could put up the same thing and it would be dynamite," he says. "But not in Ann Arbor."

Enough Ann Arborites stayed away that at least six businesses have closed since Tally Hall opened a year ago, many after investments of tens of thousands of dollars. Perhaps the most aggrieved former tenant is Mitch Swidan, who until recently sold Italian style food at Tally Hall in a shop called the Sub Villa. (He still operates a branch in Arborland.) Swidan was evicted from Tally Hall for nonpayment of rent. He claims that he withheld his rent in protest of the management's failure to live up to promises they had made to limit competition for his product within the food court. "I've been leasing with malls for twenty-five years and I never ran into anything like this," Swidan says in his Lebanese-accented English. "All they care about is renting the spot and kill the person and walk away. They put you in that dungeon and you are trapped." Swidan says that he lost $50,000 to $60,000 in his Tally Hall venture and is currently preparing to sue the developers for damages.

Pat Potochick considers himself one of the lucky ones, because he is surviving. Potochick, a former police officer who lives in Wixom, is the owner of California Freeze, the frozen yogurt booth that many aficionados consider the best in Ann Arbor. Potochick is also the president of the Tally Hall Merchants Association, which the tenants organized to try to help each other work out the problems

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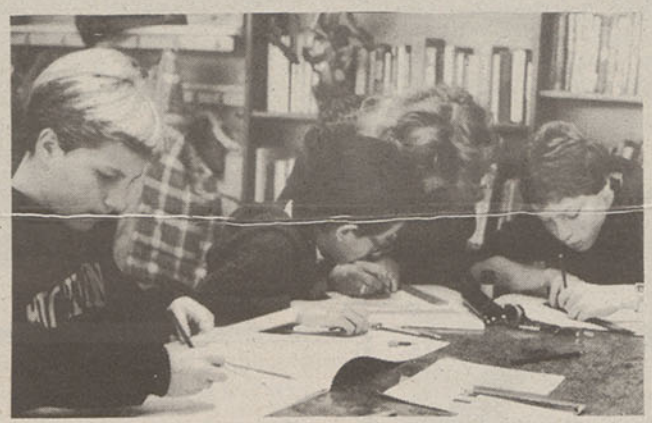

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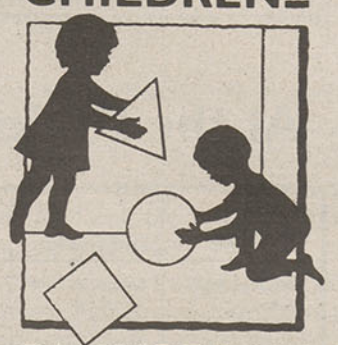

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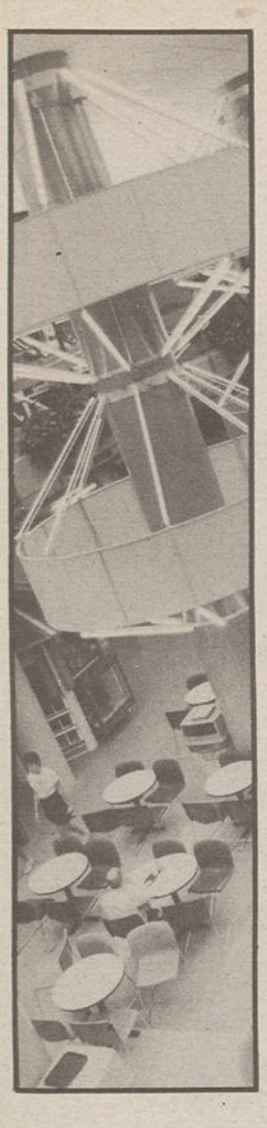
they were having with the management. Some had the feeling that the developers were trying to pit one against another, telling different merchants different things. "They've got the time and the money on their side," Potochick says of the developers. "To them waiting a year means nothing. To us it means everything. It's a fifty thousand dollar store versus millions on their side. It's difficult for them to view it from our angle."

Ironically, considering the early contention that Tally Hall would provide four hundred much needed jobs for Ann Arbor, Potochick has been having trouble getting sales help. He has been advertising for a store manager to whom he will pay $5.00 or $5.50 an hour, and he hasn't had any response. He also finds it hard to get regular staff for his store. (He pays $4.00 an hour and employs eight to ten students part-time.) He says that the owners of the Hot Dog Stop are working thirteen to fourteen hours a day because they can't get help, either. "It's a tough market to get help in," he says. "Maybe this community doesn't need to work."

So far, the story of Tally Hall's street-level space has been even more dismal than the food court. Molly Resnik, the original leasing agent for Royce/Dahlmann, said two years ago that she was in the "enviable position" of having customers come to her. Prospects included, she thought, a "very upscale" gift shop and branches of some Birmingham clothes stores. But the only tenants to date, a children's bookstore, an accessories shop, and a hair salon, are auxiliary enterprises rather than powerful anchor tenants.

In retrospect, Resnik blames some of the problems in finding retail tenants on Tally Hall's physical layout; it's difficult to lease a shop without street frontage. Phil Morosco, manager of Briarwood, agrees. "Tally Hall is in a streetscape that is primarily street-level retail. A customer will park the car and go into a street-level store before they would venture inside Tally Hall." Morosco points out that Laura Ashley and Talbot's, two upscale women's clothing chains that were just the type of businesses Tally Hall had hoped to attract, instead chose a less central location on East Washington with a street-level shopfront.

Some of the Tally Hall merchants complain that the management is inexperienced and unprofessional. The developers, one of them observes, were primarily builders, not mall operators. (The mall is currently being managed by the Fourmidable Group, which has plenty of experience renting apartments, but none at all running malls.) The merchant also thinks that a more seasoned hand at the helm of the leasing operation might have succeeded in attracting more tenants. Phil Morosco, for one, believes that consumer resistance could have been overcome. "If they could create the right tenant mix it would have brought traffic." But it seems to be a vicious circle. Retailers won't come in because there's no street frontage, and customers don't come because there are no retailers.



The developers have renamed Tally Hall "Liberty Square." Getting rid of the neon and the garish colors, they're aiming for a softer effect, using oak and brass trim and installing booths to add some intimacy.

One fear expressed in the long negotiations that created Tally Hall was that the developers, as out-of-towners, might walk away from the project if it proved unsuccessful. On the contrary, the developers have expressed their commitment to stick with Tally Hall and correct their mistakes. "It's not as drastic as many portray," argues Ron Slavik. "Many shopping centers take a long time to get established. We still believe in the location and doing business in the city of Ann Arbor."

Last spring, less than a year after the mall opened, the developers went back to city council to seek approval to remortgage the development to raise money for renovations. Council was initially wary, but approved the $750,000 remortgage once the developers agreed to put the money into an escrow account to be spent solely on Tally Hall.

Although there is not much they can do about the harsh exterior, the developers have gone to considerable expense to hire a retail architect, Ken Nisch of Jon Greenberg and Associates in Southfield, to "Ann Arborize" the interior. The plan is to tone down the place, getting rid of the neon and the garish colors. They are aiming for a softer, richer effect, using oak and brass trim, and will install booths to add some intimacy. Incandescent lighting will replace the existing fluorescents. The Washington and Liberty entryways will be renovated and dressed in green awnings, to make them more inviting.

Nisch, who once lived in Ann Arbor, believes that what people here want is a "warmer, more laid-back, casual appearance." He is striving to create a place where "people will linger and meet and feel comfortable no matter how they are dressed." He believes that the improved environment he is creating will attract national retailers.

To try to create an appealing tenant mix, the developers have also hired Vito Guida, a prominent retail consultant, to nail down a national women's wear store as an anchor powerful enough to draw in other tenants. As of June, they were hoping to have the major tenant lined up within three months.

Finally, Fourmidable is attempting to remake the mall's image, beginning with the change of name to "Liberty Square." To win back customers alienated by the garish, plastic feel of the mall, the developers have given Ann Arbor's Harris Advertising free rein to help the mall adapt to the spirit of Ann Arbor. A campaign directed by Molly Resnik, formerly Tally Hall's leasing manager, seeks to make Tally Hall a part of the community. Most dramatically, Harris launched a series (currently on hold at least until September) of free concerts by groups like the Chenille Sisters and the Red Garter Band.

Molly Resnik was originally hired by Royce/Dahlmann because of her expertise with the Ann Arbor market. She has lived in Ann Arbor since 1968. Resnik concedes that "some mistakes were made in terms of the physical structure, practically and aesthetically." But watching the renovation effort, she says, "I feel for the first time in a long time a great deal of optimism. It will take the developers to show some commitment, and then it will take Ann Arborites to give it another chance."

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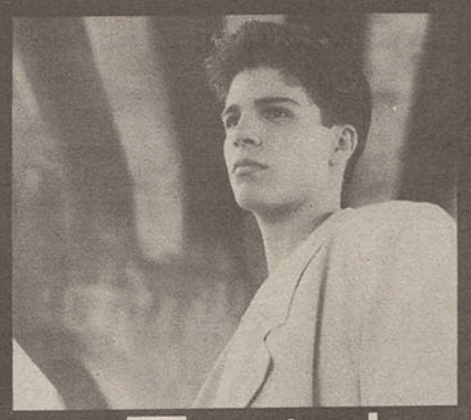

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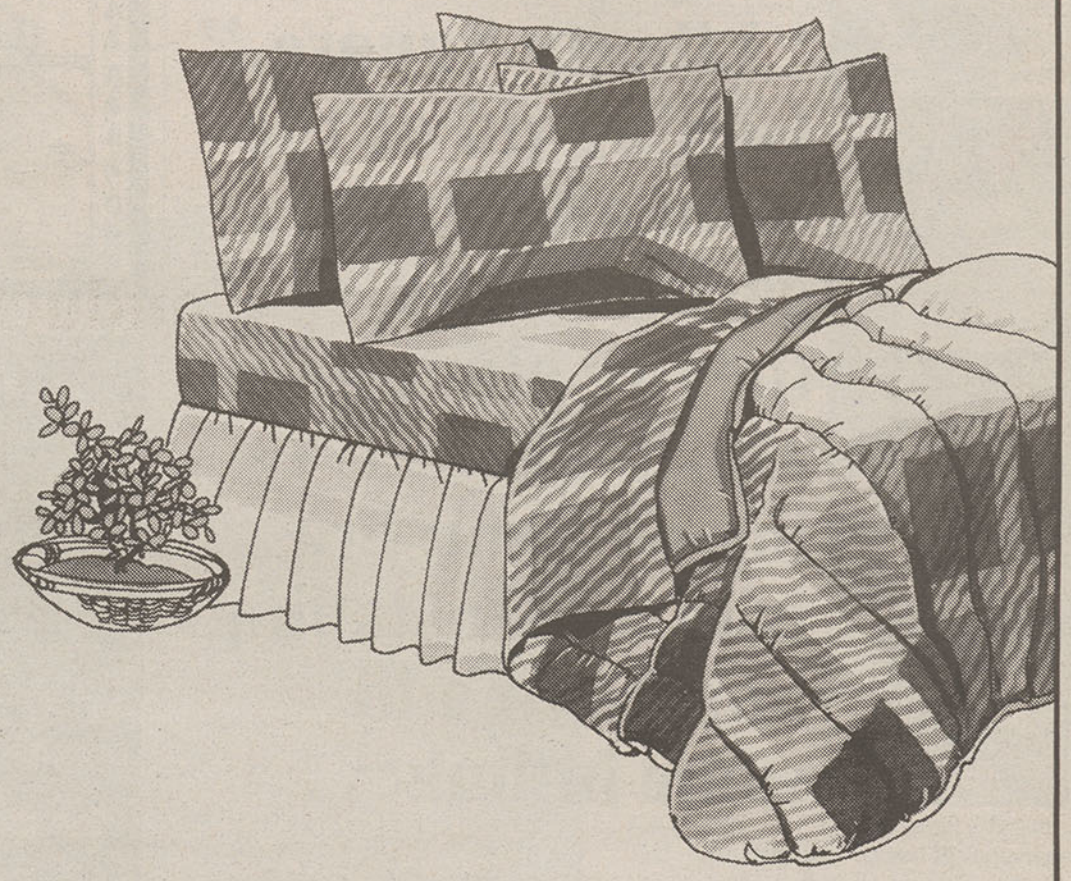

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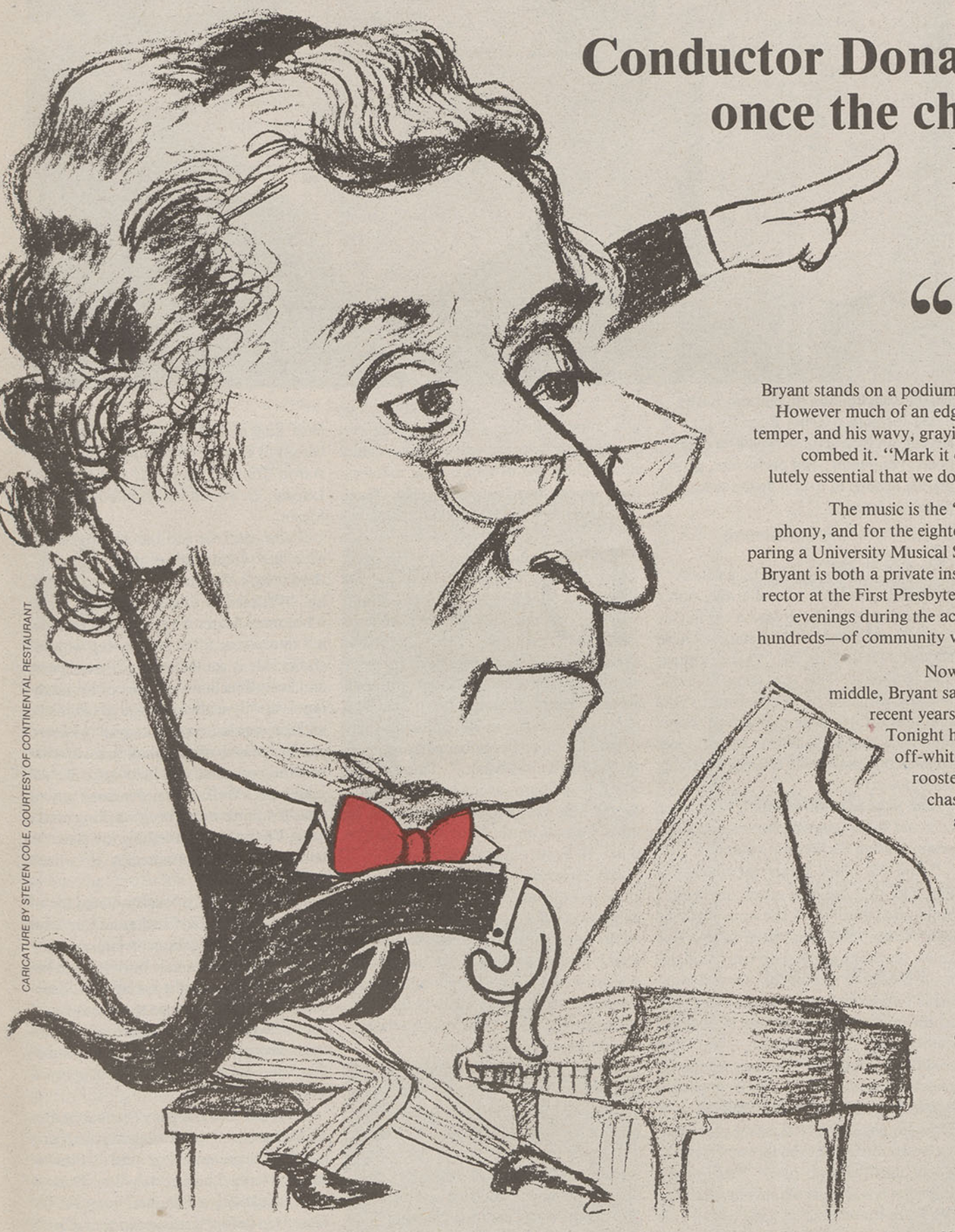

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Conductor Donald Bryant was once the child prodigy of Knox County, Ohio.

By CRAIG T. SMITH

"I'm serious, people," barks Donald Bryant, Ann Arbor's flamboyant choral conductor, composer, pianist, singer, and dean of local church musicians. "Please. We must learn this." Bryant stands on a podium in a U-M lecture hall, surveying his singers. However much of an edge his voice carries, he has a tight rein on his temper, and his wavy, graying hair remains right where he has carefully combed it. "Mark it down in your music," he insists. "It's absolutely essential that we don't spend time going over the same things."

The music is the "Ode to Joy" from Beethoven's Ninth Symphony, and for the eighteenth winter semester in a row Bryant is preparing a University Musical Society chorus for the May Festival. By day, Bryant is both a private instructor in voice and piano and the music director at the First Presbyterian Church on Washtenaw Avenue. But on evenings during the academic year he also conducts dozens—often hundreds—of community volunteers who sing with the musical society.

Now sixty-eight and thickening a bit around the middle, Bryant says his love of fine clothes has diminished in recent years. But a trace of the dandy is still noticeable. Tonight he wears brown oxfords, gray corduroys, an off-white shirt, and suspenders—sporting images of roosters—that cost him about $80 at The Steeplechase on South University. Perched on his nose are elegant half-glasses, their frames crafted of gold and imported from England. When he is in his concert duds, black tails flowing behind him, the house lights glint off the gold just below his eyes, and some say he looks like an eccentric eighteenth-century choirmaster. "I like them, first, because they're distinctive," Bryant says, "and second, because they're very light." The order of importance is telling. Explains one of Bryant's U-M colleagues, "Donald's not unaware of the dramatics of his job."

At the moment, however, Bryant's mind is entirely on business. Rehearsing Beethoven's Ninth, he is trying to coax from three dozen altos, all standing, a vigorous *forte* entrance. The altos start once and sound puny. "Again," Bryant snaps. He conducts their entrance a second time. No change. Something's just not right, and embarrassment and silent tension flit among the hundred-odd chorus members. Bryant pauses. He has a cure.

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Bryant coaches mezzo-soprano Kathy Faber through a Henry Purcell song. Bryant, an instructor as well as a composer, conductor, and performer, gives private lessons to over a dozen voice and piano students.

"When my wife and I were in college," he begins, in a chatty voice that announces an anecdote, "we borrowed a car in Columbus and drove to Cleveland to hear Kirsten Flagstad in the Wagner opera, 'Die Walküre.' This was about in 1940. Imagine, first, the nerve of asking to borrow a car in those days, and second, imagine who would actually lend us one. God have mercy, that was a beat-up old thing we drove in!"

The altos are still standing: listening, here and there laughing, recovering their pride, waiting for Bryant's point.

"And I'll never forget the way Miss Flagstad hit those high notes. She wore a tunic, and I don't think she wore anything underneath. She was quite large, you know. She had a good-sized belly, and she wasn't wearing one of those awful brassieres"—criss-crossing his chest, Bryant's hands outline an outrageous Wagnerian leather-strap outergarment—"but she could have used one." And as the chorus grows increasingly bold with its laughter, Bryant begins role-playing Flagstad as a comically absurd heroine, trying not to lose her horned helmet as she throws her entire weight into the high notes: "She would heave her bosom first to one side, like this, 'Yo-ho-to-ho-*oi*!' and then she'd slam it all the other way, 'Yo-ho-to-ho-*oi*!' "

The laughter has erupted now, the tension disappeared. Bryant raises his hands. The altos stretch out their ribs, flex their abdominal muscles, and attack their entrance with a previously unimaginable vigor. Their performance now matches their mood: buoyant, triumphal. Their chorus mates stand to applaud them.

Donald Bryant has won widespread praise for his ability to turn often disparate groups of amateur singers into excellent choirs. During a single year he might work with four or five hundred different singers. Each autumn, he prepares a chorus of as many as 380 musical society singers for three December performances of Handel's "Messiah." Through the winter he prepares over a hundred singers for the May Festival. Some years, too, he takes a small musical society chorus on tour—to Egypt, Spain, Germany.

His four choirs at First Presbyterian include more than 150 members, from kindergartners to singers older than he. The adults sing year round during weekly services and also perform two or three major oratorios each year. The younger singers join them on monthly Festival Sundays, when musical performance forms the centerpiece of worship services.

Bryant has a deceptively simple explanation for how he succeeds with such a large number and wide range of singers. "You just need a shepherd to the sheep," he says. "Someone to round 'em up. And people who are willing to give of themselves. With singers who have a good ear and a reasonably decent voice, a lot can be done."

The musical society choruses Bryant prepares for the annual May Festival are perhaps the most dramatic example of what Bryant can do with amateurs. They have sung at Hill Auditorium under the batons of Eugene Ormandy, Seiji Ozawa, Aaron Copland, and, this past May, the Leipzig Gewandhaus Orchestra's Kurt Masur.

"You can't be too harsh with people who are volunteering their services," Bryant says. Add to that another tenet of his, "People like to be entertained," and it becomes clearer why many Ann Arborites return year after year to sing with his choirs. He is a raconteur par excellence, and lively anecdotes are part of his teaching style. "I've always loved to tell jokes, and true stories, too," he says. "I knew a conductor who used to make a list of what he would rehearse and he'd write in, 'tell joke here.' Well, I've never done any of that. If I think we've been working pretty hard, I'll throw in something to relieve the tension—something apropos to what's going on."

Bryant likens his wealthy treasury of tales to a computer file that he can delve into at will. "I've been in music many years, and in rehearsals or in private lessons, funny things always happen. Especially in music, because there's so much demanded and so many chances for things to go wrong." Bryant seems to remember them all—as well as many he has heard secondhand.

In the midst of one May Festival rehearsal, Bryant retells a former piano teacher's tale of accompanying the world-renowned tenor Lauritz Melchior. The two were rehearsing a Schubert song on the afternoon before a concert in New York's famed Carnegie Hall. Melchior, a star at the Metropolitan Opera for almost twenty-five years, kept singing in the wrong meter—instead of the song's waltz-like,

PETER YATES

oom-pah-pah three-four rhythm, he sang it in four-four time, the steady one-two beat of a pop tune. Bryant imitates his teacher deferentially asking, "That's in three-four time, of course?" Bryant then adopts Melchior's heavy Danish accent and answers, "Why, so it is!" Returning to his own voice, Bryant adds, "They practiced it over and over in three-four time, and that night old Melchior sings it in four-four anyway. In Carnegie Hall!" His throaty, infectious laugh rolls forth again.

"Donald Bryant has the right blend of humor, discipline, and vigor," says U-M education professor Fritz Lehmann. "It's difficult to be effective with two or three hundred people. That's enough to rebel if you don't do it right." Bryant, however, is so effective that Lehmann sends some of his graduate students to observe how Bryant paces rehearsals, alternating hard work and frivolity. The mix keeps groups of all sizes focused on a single demanding task.

Bryant works as well with children and teenagers as with adults. The Washtenaw Council for the Arts recognized this last November when it presented Bryant with its Annie award for artistic excellence. Among other plaudits, the council singled him out as the local leader in helping "hundreds of children in Ann Arbor grow up singing and singing well." Some alums of Bryant's children's choirs remember being enthusiastically welcomed, despite their musical inexperience—and even ineptitude—and fitting right in beside accomplished young talents.

Born in 1918, Bryant was the child prodigy of Knox County, central Ohio, where he grew up. He often refers to this rustic area of farm land and small towns as "the hinterlands." His family were hardy relatives of the great American poet William Cullen Bryant, albeit distantly enough, Bryant says, that "we claim him, but he probably wouldn't have claimed us." Bryant started piano lessons at age eight, with a cousin who during summers worked as a traveling piano teacher. He remembers playing at age ten for an Oberlin College music professor. He also remembers his mother asking the professor whether her son should make music his life's profession. Bryant acts out the professor's enthusiastic reply: "Mrs. Bryant, I don't think you could stop him."

With the Depression, the Bryants left their farm and moved a few miles west to the two-hundred-strong town of Chesterville. At fourteen, Donald began teaching piano lessons—he couldn't afford them himself through the winter—and also directing a church choir made up of his school friends. Bryant says these tasks fell naturally to him. However unpolished his talent was at the time, it was still enough to make him the local expert. "In the land of the blind," he explains, "a one-eyed man is king."

At fifteen, Bryant hitchhiked or rode with his father 120 miles round trip to weekly piano lessons in Columbus. He

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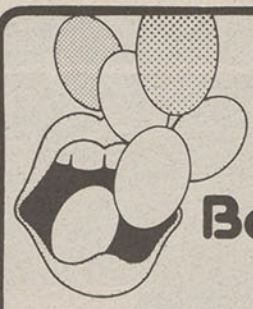

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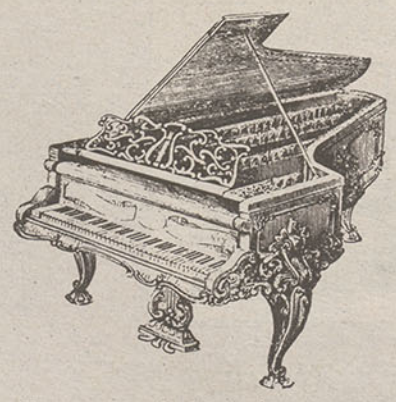

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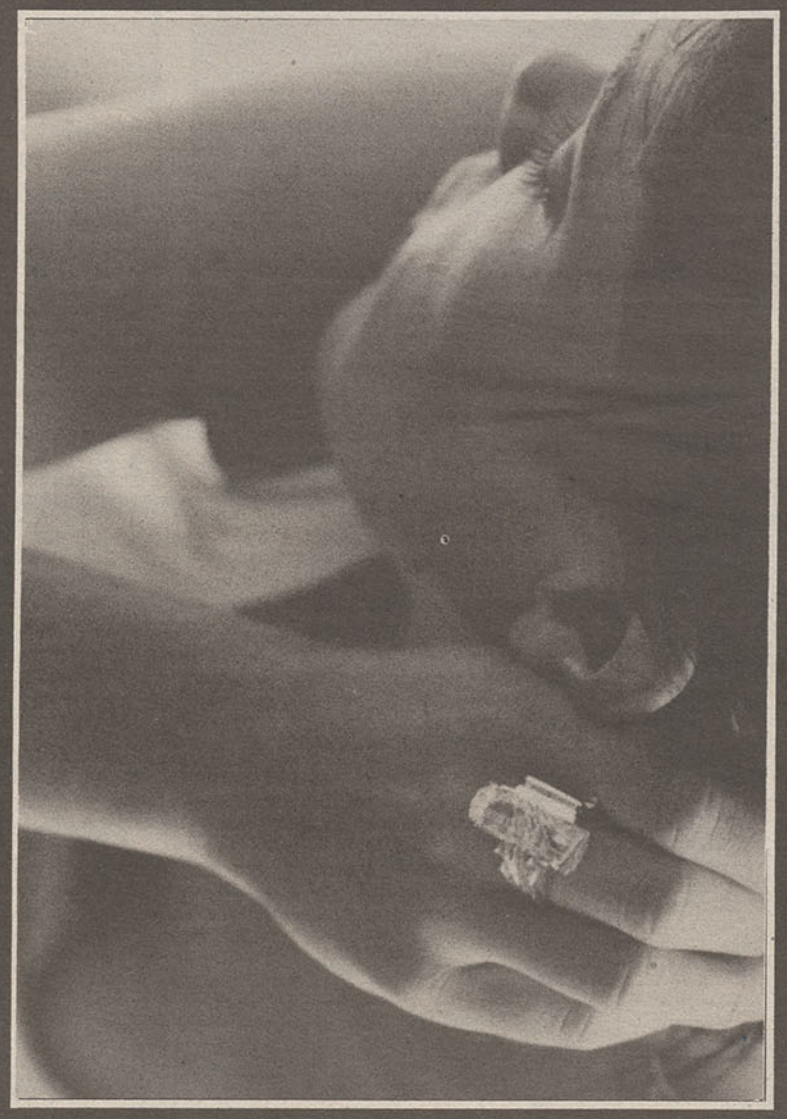

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THE CHOIRMASTER *continued*

also traveled north to a performance competition in Marion, Ohio, where his virtuoso rendition of Mendelssohn's E minor Scherzo won him his first public triumph. Bryant's prize for a first-place finish: $7.50. "But seventy-five thousand dollars couldn't mean more to me today," he says.

By age sixteen, Bryant had a high school diploma. He was too young and too short of cash to enter college, so he went to work for the thunder-voiced "Daddy Graves," a Methodist evangelist from California. With Bryant driving Graves's Dodge coupe, the pair set out on the road. Graves delivered his sermons and sponsored tent revivals all over Ohio and as far north as Owosso, Michigan. Bryant sums up his duties by saying, "I would play the piano, lead the singing, sing solos, wash the car, pray, and shave the gray hairs off the old man's neck."

With an expansive sweep of his arm Bryant recites, in booming, vibrating tones, excerpts from Daddy Graves's "hell-fire sermon": "The children of the kingdom shall be thrown into utter darkness. And there shall be weeping and wailing and gnashing o-o-of teeth." On the word "of," his voice lingers, becoming a mesmerizing bellow. Bryant then switches roles. He is now a very old churchgoer coming up to Daddy Graves after a sermon and asking, "Why do you preach so loud? God ain't *deef*, ya know." And Bryant puffs up his big voice again to give Daddy Graves's quick reply: "No, God ain't *deef*, but he's a long way off from *this* church!"

Between months-long evangelism tours, Bryant went to New York to audition for a scholarship at Juilliard. His dream was to be a concert pianist. The Juilliard scholarship went to another applicant, but Bryant at least enjoyed another public triumph, again with the Mendelssohn Scherzo. This time the scene was the "Major Bowes Amateur Hour," a radio talent show. During the live broadcast, a traveling street carnival in Fredericktown, Ohio—another stronghold of the Bryant family—came to a complete halt while the townspeople listened to the favorite son's performance, piped above the rides and cotton candy stands over loudspeakers. First, Bryant got the gong—the aural sign of rejection—for singing a schmaltzy tune called, "Give a Man a Horse He Can Ride." But the Mendelssohn Scherzo brought the New York audience to its feet. "I was ecstatic," Bryant remembers, "and little Fredericktown was on its ear."

Bryant finally made it to Juilliard, but not until nearly a decade after his first attempt. In the meantime, he earned a B.A. in music education and composition at Capital University in Columbus. His schedule was as full then as it is today. "Determined Student Keeps Avid Pace at Work, Studies, Plans First Concert," read a run-on headline over a profile of Bryant that appeared in a Columbus newspaper: he worked at a grocery, played piano in a trio, sang in a quartet, soloed for and accompanied the college choir on piano, and sang as its baritone

At Capital University in 1940, Bryant (center) and two classmates earned money by putting on wing collars and playing Beethoven trios at parties, commencements, and weddings. That same year, Bryant sang baritone with the varsity quartet during a radio performance in Lowe's Ohio Theater in Columbus.

soloist. In his first week at Capital, Bryant had met another newcomer, Lela Cultice, who had recognized his name from the Major Bowes radio show. She became the college choir's soprano soloist, and after graduation, she eloped with its premiere baritone. "We had no money, and it was cheap," Bryant explains. Later he adds, "and when we're young, our blood's hotter."

Bryant also served for four years as a stateside soldier during WW II. A couple of those years he spent manning the searchlights in readiness for attacks that never came, and a couple more he spent typing and recording riflery scores of new recruits at Fort Eustis, Virginia. The work was boring and kept him from the piano, but he couldn't complain. "I volunteered to do typing for a week, and that saved my life. They never took me off the job. Most everyone I knew, meanwhile, went overseas and died in the Battle of the Bulge. I felt guilty about that for a long time."

After his discharge, Bryant returned to Columbus, earned a master's in composition in 1946, and was finally ready for Juilliard. The school accepted him, the G.I. Bill paid his way, and two years later he graduated with a master's in piano performance. The Columbus Boychoir then hired him as accompanist, luring him back to Ohio—not exactly his idea of the big time—by allowing him to add piano solos to the boychoir's performance program. A few years later, he became the group's conductor as well. The boychoir moved to Princeton, New Jersey, and set up its own boarding school in a rambling old estate. From the front, what is now called the American Boychoir School looks like Mount Vernon done in whitewashed brick. In back, its gardens are lined with English boxwood.

Over the next fifteen years, Bryant and the boychoir frequently toured the country in a custom bus. In back was a kitchen and at each seat was a desktop where a student could do his lessons. The boys sang in coats and ties on risers and also performed operas by Haydn and Mozart while dressed in eighteenth-century dresses and waistcoats. (Sometimes they did a Western scene in lieu of an opera, and Bryant has some wonderful photos of boyish cowboys serenading equally boyish cowgirls.) They recorded albums for RCA and Columbia, and appeared several times on NBC television. With Bryant at the keyboard or directing, the boychoir gave a total of over two thousand concerts, including dozens on tours through South America, Europe, and Japan.

After two decades with the boychoir, Bryant says, "I wanted to work with adults. And oh, the rigors of touring with the boys. You couldn't pay me to have given it up, but neither could you pay me to repeat it." One particularly exhausting trip was a three-month, eighteen-country tour that took the boychoir from Panama to Argentina. Illness hit the boys along the way, at times preventing nearly half of the

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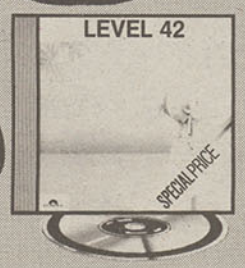

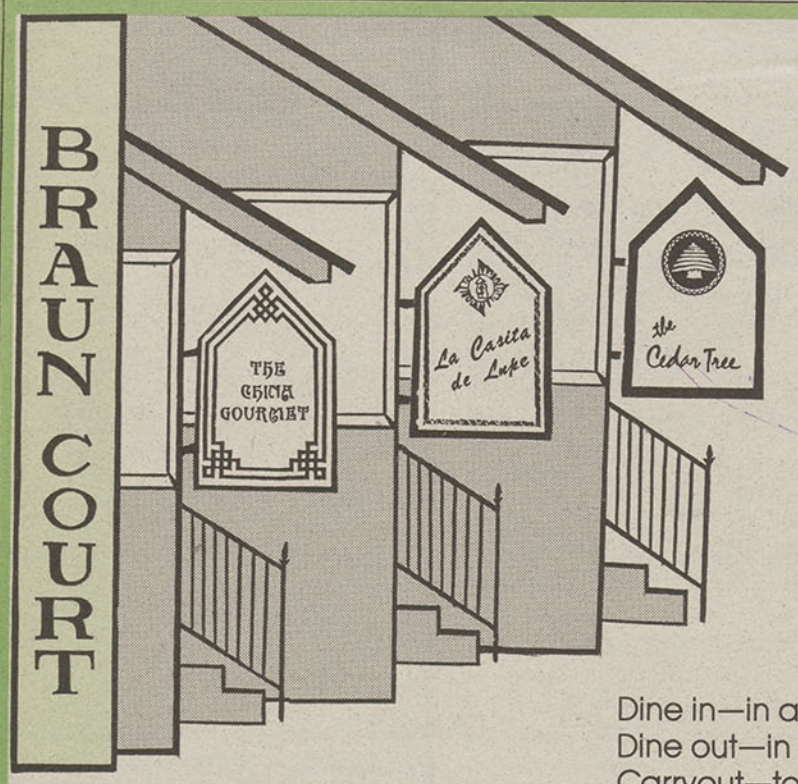

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THE CHOIRMASTER *continued*

twenty-six singers from performing. Bryant, as one might expect, didn't miss a concert, regardless of how he felt. "We caught the flu in Lima, Peru," Bryant sings, improvising a memorial jingle for the tour. "I could have written a good pop tune about it."

In 1969, a tip from U-M choral conductor Thomas Hilbish brought Bryant to Ann Arbor. The town had already made a great impression on Bryant during a 1940 bus tour with the Capital University choir, but his return, he says, "was kind of a fluke." Bryant and his wife had sung with Hilbish in a Princeton church choir and their two sons had sung with him at Princeton High. Hilbish was on First Presbyterian's search committee for a new music director, and he also knew that the U-M musical society needed a conductor. Bryant snatched up both jobs.

Bryant has since then established himself in Ann Arbor, not just as a conductor, but as a performer and composer as well. His lightest duty is at the local Rotary Club, where, he says, he musically rolls out the barrel (leads sing-alongs) and enlivens meetings with "keyboard pyrotechnics." A few years ago, he sang, in his still rich baritone voice, a Bach cantata with the Ann Arbor Chamber Orchestra. And he remains very active as a pianist and a piano accompanist.

Bryant recalls Nancy Hodge, the musical society's piano accompanist, saying to him, "You conduct, you sing, you teach, you write music. But your heart, your *real heart,* is in the keyboard." And, Bryant says, "I suppose the piano would be the last thing I would give up. Because when I sit there, it's only me and that instrument. And it's a dialogue, a rapport."

Even more special to Bryant than just a piano is the German Steinway. One sits in his living room, and First Presbyterian owns another. Bryant's sentences are precise, yet full of expressive emotion when he speaks of the Steinway's capabilities. "It has a sweetness, some say a silkiness, to it. And the action—you can barely breathe on it. The finest one ever, that I ever played anywhere in the world, was in Newfoundland, of all places. In a convent." He slides into a sigh that peaks with an almost shuddered exclamation: "Just . . . oh! It was marvelous." Bryant played a recital on it, and then asked the mother superior if he could stay and play it for a few hours more. She nodded, telling him, "Arthur Rubinstein was here a year ago, and he asked the same thing. He played for three hours." Bryant lasted for four.

As a composer, Bryant has a small but dedicated bunch of fans. According to Ann Arbor Chamber Orchestra conductor Carl Daehler, "he has a unique, very accessible style. I think he passes the test of a good composer, too, in that he makes difficult music sound easy. It's completely singable." Bryant's works include "The Tower of Babel," an opera he wrote for First Presbyterian's 150th anniversary.

In the Royal Palace in Tokyo, the Crown Prince (center) greets Bryant and the Columbus Boychoir during their 1966 tour of Japan. Out of the picture to the left is the other half of the choir, and behind the wallscreen to the right sits the Crown Princess. She had given birth only days before, and Japanese custom, while allowing her to hear the concert, prohibited her from showing herself in public.

He has also written numerous church anthems, songs for children's and youth choirs, and choral settings of poems by W.H. Auden and Polish-American Nobel laureate Czeslaw Milosz. The choral responses he has composed, too, are popular elements of First Presbyterian's weekly services. "Some of them are perfect little gems, just ten or sixteen bars," says Julia Broxholm Collins, a professional soloist with the church. And Bryant's output seems, if anything, to be increasing as he ages. His next project is a *missa brevis*, commissioned by a fellow church choir member.

In all of his musical efforts, Bryant's pace is remarkable. Just recently, in one busy month, he watched his musical society chorus sing in the May Festival, he conducted a Festival Sunday on Mother's Day at First Presbyterian, he performed a solo recital of three difficult piano works by Bach, Beethoven, and Schumann at the church, and he accompanied two of his voice pupils in recitals at the Kerrytown Concert House. Between concerts, he was busy composing.

Bryant's third-floor music room at the First Presbyterian Church holds one grand piano, but it's big enough for at least eight. The three large windows are curtained on the outside by the lush green of oaks and sycamores. Decades-old Columbus Boychoir record albums, sporting head shots of a shorter-haired, dapper young Bryant, sit on the mantel above a fireplace.

Here, amid a genial clutter of songbooks, orchestral scores, and an anomalous fat red whiffleball bat, Bryant coaches his pupils: "Caress that word, take a little time with it . . . go a little deeper for the sound, and warm it . . . be careful, with the drama of this song, not to oversing." And of course, he is playful. One pupil ignores phrasing that she and Bryant have agreed upon, and he responds by adopting the priggish falsetto of "Miss Bacon," a former teacher of his at Juilliard. As a student, he says, he used to botch phrasings all too often. "I wasn't questioning her authority, I simply would forget," he explains. "But she'd say, 'Oh Donald,' "—he mimics the distress in her eyes and her look of profound disappointment—" 'you don't like my phrasing!' "

Bryant leads his pupil through the song again. This time she gets it right.

The music room also displays photographs of the First Presbyterian's 1976 performance of Bryant's opera, "The Tower of Babel." Bryant's oldest son, Travis, now age forty-two and with the sales department of the *New York Times*, wrote the libretto and directed the staging. His other son, Stephen, now thirty-seven, played the lead. Both brothers sang and toured for six years with the Columbus Boychoir, earning fifty cents a day carrying their father-conductor's bags. Stephen soloed at age nine in Radio City Music Hall, studied voice at Oberlin and at U-M, and worked in New York as a professional opera and oratorio performer. A couple of years ago, he returned to Ann Arbor to get a master's in choral conducting and to assist his father with the musical society choruses.

Stephen says "The Tower of Babel" not only displayed his father's compositional talents but also what he calls "his herder instinct. He's good at getting people together and then keeping them working together, too. That opera involved everyone in the church and in our family." Stephen believes he has been able to pick up some of his father's grace in conducting, and equally important, he says, "I've learned from him how to tell a good story."

Donald Bryant hopes to do more with opera in the future. He says he would like to organize a small local opera company in a couple of years. It could mean giving up some of his present duties, but it would hardly amount to retirement.

"He's got boundless energy," says one of Bryant's pupils. "And—especially now that he's getting older—he'll be damned if he's going to let anything stop him." ■

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With 15 yrs. combined experience we address sports injuries, general aches, strains, and problems common to musicians, dancers, and others who engage in specific prolonged activity. We utilize deep tissue massage, muscle testing, and structural alignment in our work, leaving you relaxed yet invigorated. Gift certificates available. Ed Clark, Lisa Gottlieb Clark, 662-8052.

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Daycare—Little Sunbeams. Full-time for 12 mo. or older. Packard-Platt area. Debbie, 971-0898.

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Candid, natural wedding photography by an experienced professional. Individualized services to meet your specific needs. No rigid "packages." Natural light/studio portraiture.
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Highly successful herbal nutritional approach. Call Nanci Gerler, 996-8799.

Bodywork that is deeply relaxing and provides new-life insight and direction. Charles N. Thomas, 665-5579.

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PAST LIVES? Explore these and other levels of awareness. No charge for initial consultation. Call 662-6864 for appt. or information on available services.
The Clear Center of Ann Arbor

TRANSLATIONS. German to English, all text types, reasonable rates. Carla, 763-8449, eves.

Attn.: For moving/hauling, call **The Mini-Movers,** 761-5651.

Therapeutic Crying is the best "medicine" for deeply psychological problems. Calls welcome. Jeffrey Von Glahn, MSW, 434-9010.

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Cheap. 994-3773, eves.

Readings by Griselda, the psychic astrologer. Individual, group, or parties. 663-7547, evenings.

Wedding Photography
Soft and exciting, plus good prices. Over 10 yrs. as professional. 995-8880.
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Bookkeeping and Accounting Services. For small businesses and individuals. Reasonable rates. Dawn, 663-2943.

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Custom restoration, design & pruning. Easy care specialty. U-M MLA. 663-8073.

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Answer life questions of love, career, growth, joy. 665-5579.

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DO YOU WANT TO BE
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Treat yourself well—feel healthier! Call Marsha Levin, trained in the field of myomassology, covering reflexology, craniology, and therapeutic bodywork. Gift certificates available for a thoughtful gift. 665-7697.

At **ART DECO DESIGN,** 116 W. Wash. (next door to Old German), there is an interesting cache of desirable materials from the 1st half of this century. Reasonably priced, authentic.

Calligraphy by John Bullard, 663-9774
Poems, invitations, certificates, ads.

Math Tutor—all levels. SAT, GRE preparation. 4 years teaching experience at U-M. 747-8965, after 7 p.m.

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Terri White, Hypnotherapist
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Psychic Readings that give clear and very useful information to your interest in all aspects of your life. Charles Newton Thomas, 665-5579.

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Two professional women seek house/pet sitting position. Available in Sept. References upon request. Lois, 484-1260 (days), 761-7891 (nights).

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Hot Water Heaters
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Radix bodywork systematically releases emotional blocks which keep us trapped in unsatisfying life patterns. Free initial session. Call Tory Butterworth, 662-2852.

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Wanted

Wanted—Used Books on New Age Ideology. 483-7786.

Chinese professional with high level business contacts in mainland China seeks to exploit unique **trade opportunities** while in U.S. Import fine marble, textile products, and floor & wall tiles. Excellent profit margin. Those having modest venture capital, call 769-3239, 6 p.m.-8 p.m.

Wedding gown—bridal original, long sleeves, size 12, white, never worn. $250. Call 769-5337, persistently.

Personals

Happy Anniversary to Roberta from Doug, with all my love.

Attractive **SWM**, 36, 6'1", 160 lbs., prof. with traditional values who believes trust, respect, & commitment are the key ingredients to a relationship, looking for friendship/possible romance. Photo appreciated. Box 2684, AA 48106.

I'm a young **SWM** looking for a SWF who, like me, is childless, has never married, is health and career oriented, in shape, rather thin, and lives alone. I spend my summers designing landscapes and love the outdoors and water sports. Winters, I remodel houses, love downhill skiing, and hot chocolate. I swim everyday, take care of myself, and constantly pursue my passion for learning new things. I want to meet a young lady who shares my interests and desires a lasting relationship, full of romance and companionship. If you're interested, write. Maybe we can go out for some ice cream; chocolate with loads of stuff mixed in! Reply to Box 4241, AA 48106.

Thoughtful, considerate male, sense of humor, fit, attractive, late 30s, educated, who enjoys theater, walks, and the outdoors, seeks warm, attractive, compatible lady. Coffee sometime? Reply Box 26A, 206 S. Main, AA 48104.

Educator, craftsman, lover of freedom seeks strong-willed, nonsmoking outdoors woman, mid 20s-30s. I value wildlife, honesty, and skill. Wilderness canoeist, organic gardener, semi-vegetarian cook. Enjoy blues, folk, jazz, bluegrass; sunshine, stars, rain. Can you build a fire, change a tire? Do you swim, bicycle, dance, X-C? Write and tell me about yourself. Box "K", Ypsi 48197.

Adventurous **SWM**, 33, tall, handsome, well-educated, successful entrepreneur seeks bright, slim and attractive woman to go to the moon with. I'm a well-rounded urbanite, yet a hardcore and athletic outdoorsman. I'd like to settle into a nice long-term relationship with a woman with a good sense of the absurd. Write to Q at Box 288, Airport Ind. Dr., Ypsi 48198.

SWM, youthful 47, very bright, witty, sensitive, & honest. Are you a woman who is happy with most of her life, but finds a certain caring, sharing, warmth, intimacy, & passion missing? I miss it, too. Box 3381, AA 48106.

SWM, 31, prof., enjoys movies, camping, X-C skiing and telemarking. I want to meet a woman I can talk to, be honest, caring, and close to. She needs to be a nonsmoker, sincere, outgoing, and likes to laugh, play games, be adventurous. Reply Box 79C, 206 S. Main, AA 48104.

Hey, all you car enthusiasts! Have I got a deal for you. 42 yr. old female family model built for comfort, practicality, now available. Good on long trips. Heater works—lots of warmth. Motor (heart) well-tuned. New paint job. Buyer must appreciate above qualities and offer same to cruise down life's highway with this collector's model. Make me an offer by replying Box 80C, 206 S. Main, AA 48104.

DWM, 33, an honest, open, and sincere professional would like to meet an active and interesting woman who enjoys camping, concerts, fun, humor and me. This man doesn't need a date, but seeks a wonderful person to build a long and lasting future with. Reply Box 82C, 206 S. Main, AA 48104.

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single adults
Open Sunday Socializers
663-1820 Anytime

Educated **SWM**, 6', 170 lbs., seeks SWF who enjoys sports, books, music, and movies. If you like Bob Dylan and Douglas Adams, already miss PHC, believe in civil rights, and dislike pitbulls, please write to me! Reply Box 83C, 206 S. Main, AA 48104.

DWM, 40. Bearded, born-again seeks lady mid 30s to mid 40s who likes outdoors, home cooking, square dancing, plays, and being close to someone as a good friend. Please send phone # (photo optional) to 2519 Tyson, Jackson, MI 49203.

Would like to meet bright outgoing S/DWF who enjoys attention w/o smothering, romance w/o mush, caring w/o obsession, sharing w/o burdening. Am energetic, professional **DWM**, 48, 5'10", 170 lbs., active sports participant (softball, golf, skiing) and tan, with wide range of other interests. If you are 30-45, take pride in your appearance, enjoy life and people, like an active lifestyle with occasional time-out for fireside chats & some lazy weekends, then we should compare interests in more detail. Reply Box 84C, 206 S. Main, AA 48104.

DBF, mid 50s, attractive, professional, nonsmoker, warm, sensitive, friendly. Love travel, dance, walks, camping. Secure in a healthy life style. If interested, reply Box 85C, 206 S. Main, AA 48104.

SWM, 25, professional, energetic, good-looking, and fun. Enjoys travel, nightlife, music, and interesting conversation. Seeks SWF, 20s, nonsmoker, to share eclectic summer of adventures. Reply Box 81C, 206 S. Main, AA 48104.

SWM, 35, trim, 6', 175 lbs., good AA stock. Honest, sincere, self-employed. Hobbies inc.: my dog, the country, a gultfiddle, a cold home brew. Seek SWF, 20s-30s. Reply Box 601, AA 48105. P.S. Neither the dog nor I bite.

Financially secure **SWM**, widely traveled, widely read, advanced degrees with professional and business background. 57, 5'8", 165 lbs., enjoy the classics in all fields: art, music, and literature, as well as the outdoors, sports, and the contemporary social and political scene. Family values are very important. If you find yourself comfortable and compatible with this, please write so that we may mutually explore a rewarding relationship. Reply Box 86C, 206 S. Main, AA 48104.

Single WF, 20, 5'7", blonde, looking for partner, 22-30, likes movies, concerts, parties, sports, & good times. Send picture, letter & phone. Reply Box 91C, 206 S. Main, AA 48104.

SWM, 31, loves to laugh, listen, and let the good times happen. Ready to share fine wine, long walks, summers at the beach, and winters by the fire with a slender SWF, 20-30, who is comfortable just being herself. Sound good to you? Me too. Reply Box 87C, 206 S. Main, AA 48104.

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Terri White, RN, MS 994-4644

Wanted: Landscape laborers. Applications available for openings beginning late August. Work until the snow flies. Top wages paid for good people. 668-8476.

Nanny looking for full-time, live-in or -out position, 40-65 hrs./week, very flexible. Reliable, experienced with infants-12 yrs. Elementary educ. major. References. Ask for Krystal, 437-6107.

Divorce Study: If you are thinking about ending your marriage, or have thought about it recently, we'd like to talk with you. We are researchers from the U-M studying the divorce process. For more information, please call Douglas Leber, 995-1046 or 747-3954.

SWF seeking **roommate**, 30-45, to share mostly furnished two bedroom apartment. Must be nonsmoker, neat, and willing to share regular cleaning chores. Call 971-4001, evenings.

Divorced fathers with custody of their children (ages 7-12) wanted for study of father-custody families. $10.00 compensation. Contact Milton Schaeter, Child Custody Project, at 763-0174 or 747-9887.

Project Grow Community Gardens seeks energetic new members for its Board of Directors. This interesting and vital organization has become much more than an operator of garden sites. It is extensively involved in educational and human service outreach programs, which are modeled upon some of the country's most exciting. Demonstration gardens and a greenhouse are being planned and developed. Interested candidates should contact the Project Grow office at Leslie Science Center. Ask for Lois. 996-3169.

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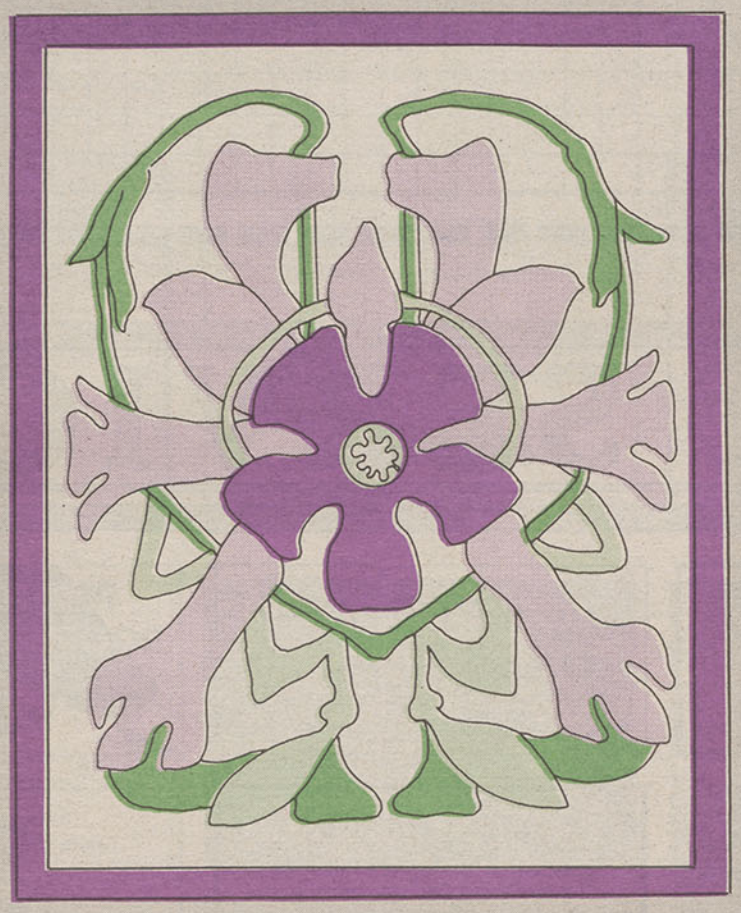
SWM, 37, athletic, trim, educated, positive, and lovable. Enjoy the water, tennis, U-M football, classical/jazz, and my work. Seeking a petite, easygoing yet confident woman who is a friend and cuddler. Reply Box 89C, 206 S. Main, AA 48104.



SWM, 30, educator-turned-carpenter, with heart of gold, cat, and sailing canoe, seeks interesting non-glamorous non-yuppie woman, 26-36, for friends first. Reply 413 Washtenaw #6, Ypsi 48197.

SWM, 36, hardworking, honest, sincere, attractive, 5'11", med. build, skilled tradesman. Enjoy movies, dining out, cooking, gardening, the outdoors, and conversation. Seeking SWF, 26 to 34, honest, sincere, slim to med. build, attractive, for friendship and serious commitment with right person. Please reply to Box 88C, 206 S. Main, AA 48104.

I'm that **SWM**, 30, 5'11", handsome, successful entrepreneur, active & energetic, physically & emotionally strong, adventurous, outgoing, spontaneous guy you're looking for. You're that SWF, 22-32, attractive, intelligent, athletic, self-confident, assertive, sensual, lover of campfires, country inns, & exotic travel that I'm looking for. While prospective suitors abound, the only way we will likely meet is for you to RSVP this invitation. If you're looking for a genuine, trusting relationship, full of laughs, challenge, intimacy, & respect, write Box 7038, AA 48107.

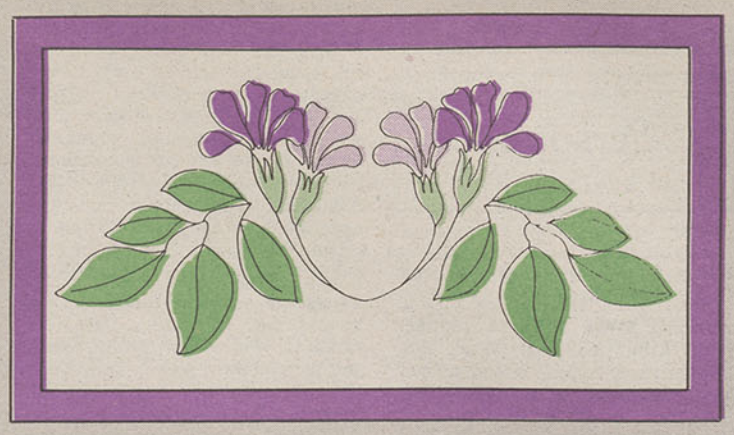
AAA: Amiable, Articulate, Active **SWM,** 45, seeks SWF, 30–40. Reply Box 8261, AA 48107.

Single woman, 30, seeking playmate and special man-friend for cultural events, simple adventures, discourse, and hanging out. Energetic, dedicated mother-person needs to take time for her other-person. ME: outgoing, colorful, intuitive, attractive, bookaholic and cookaholic; semi-vegie, nonsmoker, light social abuser, no TV; non-conventional, peace-loving feminist. YOU: . . . respond to Box 2938, Ann Arbor, 48106.

You are a SWF, educated, slim, very attractive, under 5′7″, energetic, fun, 20–28 yrs., looking for me: **SWM,** mid-20's, very attractive, athletic, fun, worldly, successful, and a great cook. Please send picture and letter to Box 76C, 206 S. Main, AA 48104.

WWF, 45, business owner, whose time isn't always her own, looking for a flexible and spontaneous male, 38–50, who if I call up and say, "I can get away," he can answer, "Let's Go." Reply Box 73C, 206 S. Main, AA 48104.

SWM, 35, 6′1″, 170 lbs., paraplegic, seeks SWF for relationship. Box 4355, AA 48106.



Ivy Guy, 40–50, sought by counterpart of Susan Toth in *Ivy Days*. Irony, humor appreciated, bits of present and past tense. Reply Box 92C, 206 S. Main, AA 48104.

Professional **SWF** wants to meet an intelligent SWM, 30–40. If you're smart, reply Box 74C, 206 S. Main, AA 48104.

DWF, 32, 5′11″, seeks WM, 29–38, must have money, be tall, like children, good food, sex & travel. Send picture, letter & phone #. Reply Box 90C, 206 S. Main, AA 48104.

DWM, 38, nonsmoker, tall, likes movies, books, theater, LA Law, Ann Arbor lifestyle, and kids. Looking for a strong, independent woman with similar interests, 30–40, nonsmoker. Have had 3 good single years, now it's time for something more. Reply Box 75C, 206 S. Main, AA 48104.

SWF, 25, professional, fun-loving, warm-hearted, in need of some TLC from a subtly intense and wild man. Reply Box 149, Ypsi 48197.

SBM, 45, looking for SBF, nonsmoker, who wants a good man who works hard and is warm, caring, and a road runner. SBF must be in good shape. Reply Box 78C, 206 S. Main, AA 48104.

DWF, 35, muslimah, with one child, seeks muslim, 30–48, educated, open-minded, employed, professional, positively influenced by West. Box 4059, AA 48106.

SWM, 28, 5′8″, trim European, looking for a SWF, 24–32, who is intelligent, nonsmoker and enjoys dancing, sailing, camping, travel, and candlelight dinners. Please reply Box 77C, 206 S. Main, AA 48104.

SWM, trim, fit, firm, 6′4″, never wed, childless, handsome, successful, 43, still looks a boyish 25, outdoorsy, aquatic sun-lover, moving near Ann Arbor soon, soft-spoken, shy, nice, artistic, romantic Pisces, seeks matching SWF desiring love, marriage, and family. Reply Box 4383, AA 48106.

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Ann Arbor Observer
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Classified category ad is to run under _____
Name _____
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Number of lines _____ at $4.00 per line. P.O. box rental charge $_____ $_____ enclosed

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Classifieds deadline—**September Issue**—August 12

- You may use the form or use a separate sheet of paper if you need more lines.
- There are 36 units per line. Each lower-case letter, punctuation mark and word space counts as one unit. **Each upper-case letter counts as two units.**
- Hyphenate words properly. Leave space at end of line if word doesn't fit.
- All ads must be prepaid. Enclose $4.00 per line or fraction of line. 2-line minimum.
- **The Ann Arbor Observer has available P.O. boxes for classified ad responses.** $10 for 3 months from the time the ad is placed, $3 for each additional month. Please include this line at the end of your ad: "Reply Box _____, 206 S. Main, Ann Arbor, Michigan 48104
- Mail to: Classifieds, The Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104

Questions? Call us at (313) 769–3175 **$4.00 per line**

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THE PICK OF THE FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

Greta Garbo and John Barrymore are among the many stars of "Grand Hotel," the lavish MGM film that won an Academy Award in 1932.

"Grand Hotel"
Edmund Goulding, 1932
113 mins., b/w
Tuesday, August 4, Michigan, 9:30 p.m.
Michigan Theater Foundation

In its heyday, MGM touted itself as having "more stars than there are in heaven." "Grand Hotel" was one of the films the studio made to back up that hyperbole. Based on the popular novel by Vicki Baum, "Grand Hotel" is a flashy ensemble piece, featuring five stars: Greta Garbo, John Barrymore, Lionel Barrymore, Joan Crawford, and Wallace Beery.

The result of this blockbuster casting was a film that enjoyed enormous popular success and even a genuflection from the industry—a "best picture" Oscar.

The picture is far from perfect, however. The plot is not only ephemeral but insignificant, often serving merely to provide opportunities for the actors to upstage each other. The acting at times is excessively histrionic, and director Goulding seems to have done little more than indulge his stars.

But these objections are really peripheral. This is a star vehicle pulled along by the sheer magnetism of its cast. We are not talking "acting" here, but rather that irresistible, fascinating presence that great stars generate on the screen. Garbo's sensual but melancholy beauty is juxtaposed with the bravado of John Barrymore's noble dissipation. A young and perky Joan Crawford is the perfect foil for the aging Lionel Barrymore.

"Grand Hotel" is quintessential old-time Hollywood entertainment. Romantic, sentimental, glamorous, and excessive, it is still as much fun as it must have been fifty-five years ago.

"Hiroshima, Mon Amour"
Alain Resnais, 1959
88 mins., b/w, French w/subtitles
Wednesday, August 5, MLB 3; 7:30 p.m.
Cinema Guild

"Hiroshima, Mon Amour" has long been identified with the New Wave movement that flourished among French directors thirty years ago. It is a singular film, which broke new ground in its radical use of cinematic techniques to convey psychological experience.

The central story concerns a French actress on location in postwar Hiroshima to work on a film about world peace. Although she has a family back home in France, she begins a brief affair with a Japanese architect. This intense relationship releases a flood of recollections in the woman's mind of her first, tragic experience of love. As a girl in occupied France, she had loved a German soldier, who had been killed during the liberation. Scorned by her countrymen for this transgression, she had suffered a nervous breakdown.

Director Resnais blends several elements in this film. The actress's present affair, with its mixture of pleasure and guilt, stimulates her reexamination of the painful, formative experiences of the past. Resnais also projects this microcosm of personal grief as a metaphor for the larger tragedy that engulfed the city of Hiroshima itself.

To accomplish such a complex aggregation of themes, Resnais discards the traditional narrative format. "Hiroshima, Mon Amour" is a series of fragments, some long, some short, some in the present, others from the past, some personal, some universal. The genius of this film lies in Resnais's ability to link these disparate elements into a cohesive representation of one person's conscious experience.

At least one French critic has called "Hiroshima, Mon Amour" the "French 'Citizen Kane.' " Whether or not it deserves such praise, this film certainly stands as the high point of the cinematic movement that spawned it. With Emmanuele Riva and Eiji Okada.

"Gaslight"
George Cukor, 1944
114 mins., b/w
Friday, August 7, Nat. Sci., 7:30 p.m.
Cinema Guild

This is a first-rate melodrama, set in Victorian England, about a cherubic young bride and her handsome but sinister husband. Ingrid Bergman snared an Oscar for her convincing portrayal of the young woman. Her aunt has been murdered by a thief in his fruitless search for a priceless collection of jewels, and when her new husband (Charles Boyer) insists upon moving into the aunt's old house, our suspicions are kindled.

The husband's nefarious plans soon begin unfolding. As he searches desperately for the jewels, he mounts a terrifying and effective campaign to institutionalize his wife by convincing her that she is losing her mind.

The mainspring of this very polished thriller is director George Cukor, creator of such classic films as "Camille," "Philadelphia Story," and "Adam's Rib." Cukor again displays his ability to draw superlative performances from the actresses in his films.

In "Gaslight," he immerses the lovely Bergman in pools of light surrounded by the dark recesses of her Victorian mansion. Isolated and vulnerable, she senses the malevolent force lurking just out of sight. As she grows more frightened and confused, she begins to fall into the trap, doubting her own sanity.

Unlike several other Cukor films which return often to area screens, "Gaslight" visits only infrequently. It deserves more exposure. With Angela Lansbury and Joseph Cotten.

"Foreign Correspondent"
Alfred Hitchcock, 1940
120 mins., b/w
Saturday, August 8, MLB 4; 9:15 p.m.
Cinema Guild

Alfred Hitchcock's first American film is a spy thriller set in Europe on the very brink of World War II. Joel McCrea plays the hero, an amiable, inexperienced American reporter on assignment in London who witnesses the dramatic assassination of a diplomat. He gamely pursues the fleeing assassin, seeking not only justice but a terrific story.

Each step of the chase leads our hero farther into a typical Hitchcockean plot—one crowded with false clues, tricks, and heart-stopping confrontations between the forces of good and evil.

For a Hitchcock film, "Foreign Correspondent" is unusually action-filled. It is also blessed with more than its share of memorable scenes. Besides the brilliantly staged assassination, there are scenes in an eerie Dutch windmill that turns against the wind, and a finale in a crashing airplane that is as harrowing as it is spectacular.

In many ways, "Foreign Correspondent" is a direct antecedent of Hitchcock's later masterpiece, "North by Northwest." In both films the action begins with a diplomat's murder, and in both the hero's pursuit of truth covers literally hundreds of miles. But overall, this film is both simpler and more action-oriented than the later one. With Laraine Day, Herbert Marshall, and George Sanders.

"The Harder They Come"
Perry Henzel, 1973
96 mins., color
Saturday, August 22, MLB 4; 7:30 & 9:30 p.m.
Ann Arbor Film Co-op

A free-swinging rock-and-roll polemic set to a reggae beat, "The Harder They Come" is the story of a poor but talented Jamaican youth named Ivan Martin struggling to make it big in the local music world.

Ivan, played by real-life rock star Jimmy Cliff, is basically just a good kid on the make. But his burning ambitions are unleashed in the corrupt and crime-ridden slums of Kingston, and soon he is seriously afoul of the law. When his record finally soars up the charts, he has already achieved notoriety as a criminal.

Despite this irony, the film is no tragedy. It has its angry moments, and the Jamaica you see here is no Madison Avenue tourist paradise. Yet the mood is basically upbeat. Ivan and his friends have captured the hopes and desires of their world in music.

"The Harder They Come" is very much a Third World film. There is little subtlety here. The style of Jamaican director Henzel is wide open, self-consciously flashy at times, semi-documentary in feeling at others. Throughout, the film is dominated by the considerable presence of singer Cliff and the irresistible musical score. Its very rawness is what makes this film so likable. With Janet Barkley and Ras Daniel Hartman.

"Therese"
Alain Cavalier, 1986
90 mins., color, French w/subtitles
Wednesday, August 26, Michigan, 9:40 p.m.
Michigan Theater Foundation

This unusual French film, premiering locally, has garnered a remarkable amount of critical acclaim since it appeared last year. Its subject is the life of Therese of Lisieux, the "Little Flower of Jesus," a Carmelite nun who was canonized by the Catholic Church in 1925, twenty-eight years after her death from tuberculosis at the early age of twenty-four.

Therese was a child of the upper middle class who was preceded to the convent by two older sisters. She applied to join them there at age fifteen, but was refused because of her age. Undaunted, she traveled to Rome to petition for papal permission to follow her vocation—which she received.

The intensity of this young woman's brief life, which was marked by physical hardship, stringent material simplicity, and a uniquely passionate commitment to Jesus, is counterpointed by Cavalier's style. The result is an austere and detached meditation upon a remarkable life. The director does not take a stand on Therese's sainthood, nor exploit her life as an example of the virtues or the liabilities of religious passion. Free of ideological distortion in either direction, the film allows us to encounter Therese as a person, childlike and yet possessing deep spiritual intensity.

The encounter can be disconcerting, for much of Therese's life is alien to the modern sensibility. Some aspects of it could even be classified as psychopathological. Cavalier leaves these definitions up to the viewer. He simply opens the window and lets the viewer evaluate the powerful story. With Catherine Mouchet.

ALSO RECOMMENDED:

"Raising Arizona" (Joel Coen, 1987). Sat., Aug. 1, Michigan, 8:50 p.m.

"Blue Velvet" (David Lynch, 1986). Sat., Aug. 8, MLB 3; 7:30 & 9:40 p.m.

"Viva Zapata!" (Elia Kazan, 1952). Thurs., Aug. 13, MLB 4; 7:30 p.m.

"Rear Window" (Alfred Hitchcock, 1954). Fri., Aug. 14, MLB 4; 7:30 & 9:30 p.m.

"Something Wild" (Jonathan Demme, 1986). Sat., Aug. 15, MLB 3; 7:30 & 9:30 p.m.

"Paths of Glory" (Stanley Kubrick, 1957). Mon., Aug. 17, Michigan, 7:30 p.m.

"The Mosquito Coast" (Peter Weir, 1986). Sat., Aug. 29, Michigan, 9:40 p.m.

"Who'll Stop the Rain?" (Karel Reisz, 1978). Mon., Aug. 31, Michigan, 9:40 p.m.

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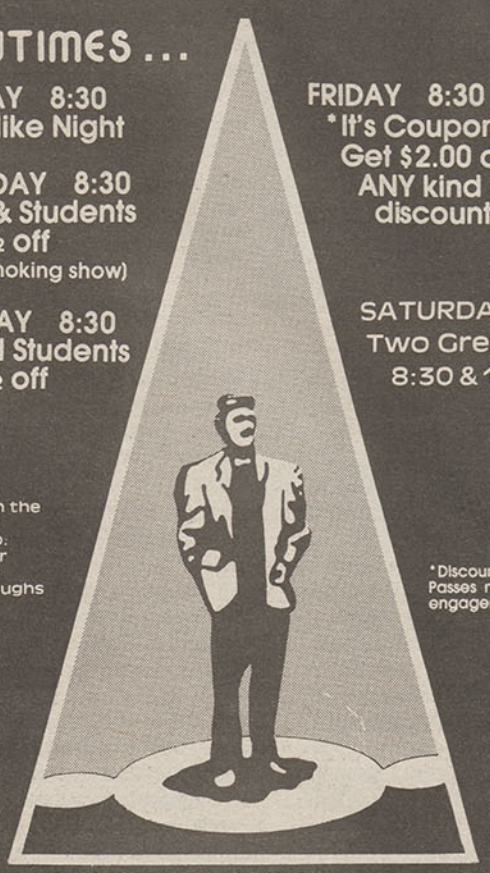

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